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THE REVOLUTION CONTINUES!

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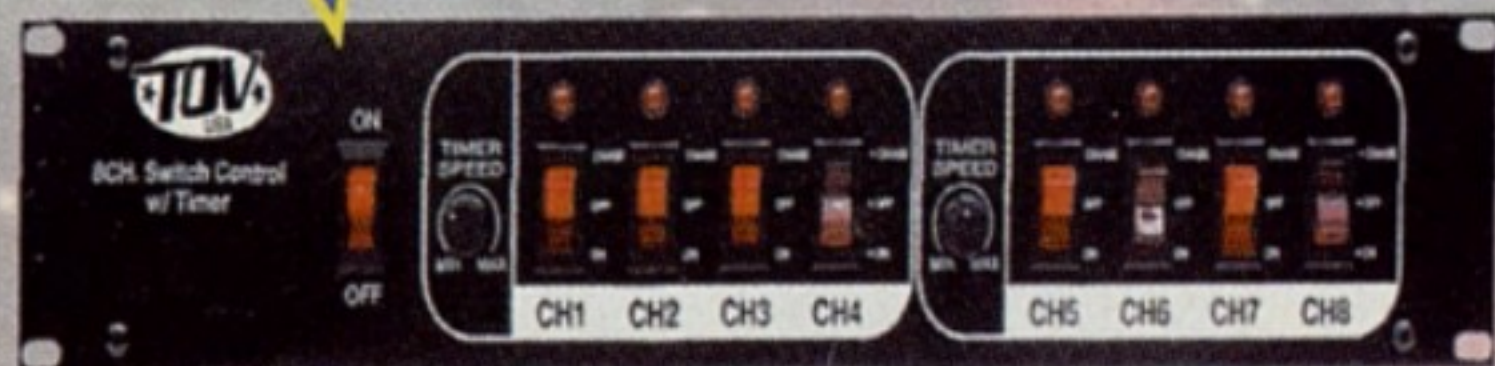
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▶ TRACK ONE

IT'S STILL ALL ABOUT MUSIC!

A cover featuring a microscopic image of a stylus tracking a record groove, the latest edition of Mobile Beat's Top 200 and an article that asks the question on every self-respecting DJ's mind, "Is MP3 better than sex?" — all describe just what this issue is about.

Music is the number one thing DJs have in common. So once a year, we present a master song list of what DJs across the country say they are playing most. This year's Top 200 DJ Song List verifies how fast music is changing. The year began with the Pizza Dance being all the news and, by the time it ended, it was time to Mambo. Yet, somehow, Ricky Martin managed to squeeze in between and grab the top spot on this year's list.

Music alone, however, is not the only thing making headlines. 1999 saw a plethora of changes in the way music is distributed. The biggest news has been MP3, but there are several other technologies of interest. We've touched on a few in this issue. In the first months of the new millennium, there will be even more opportunities and choices for your consideration.

Also in the mix is how the new formats fare in the balance with copyright law and the recording industry. More controversy is coming and we'll do our best to keep you informed.

The ride just keeps picking up speed... and we're staying on to keep you informed. Best wishes in 2000!

Mobile BEAT

The DJ Magazine

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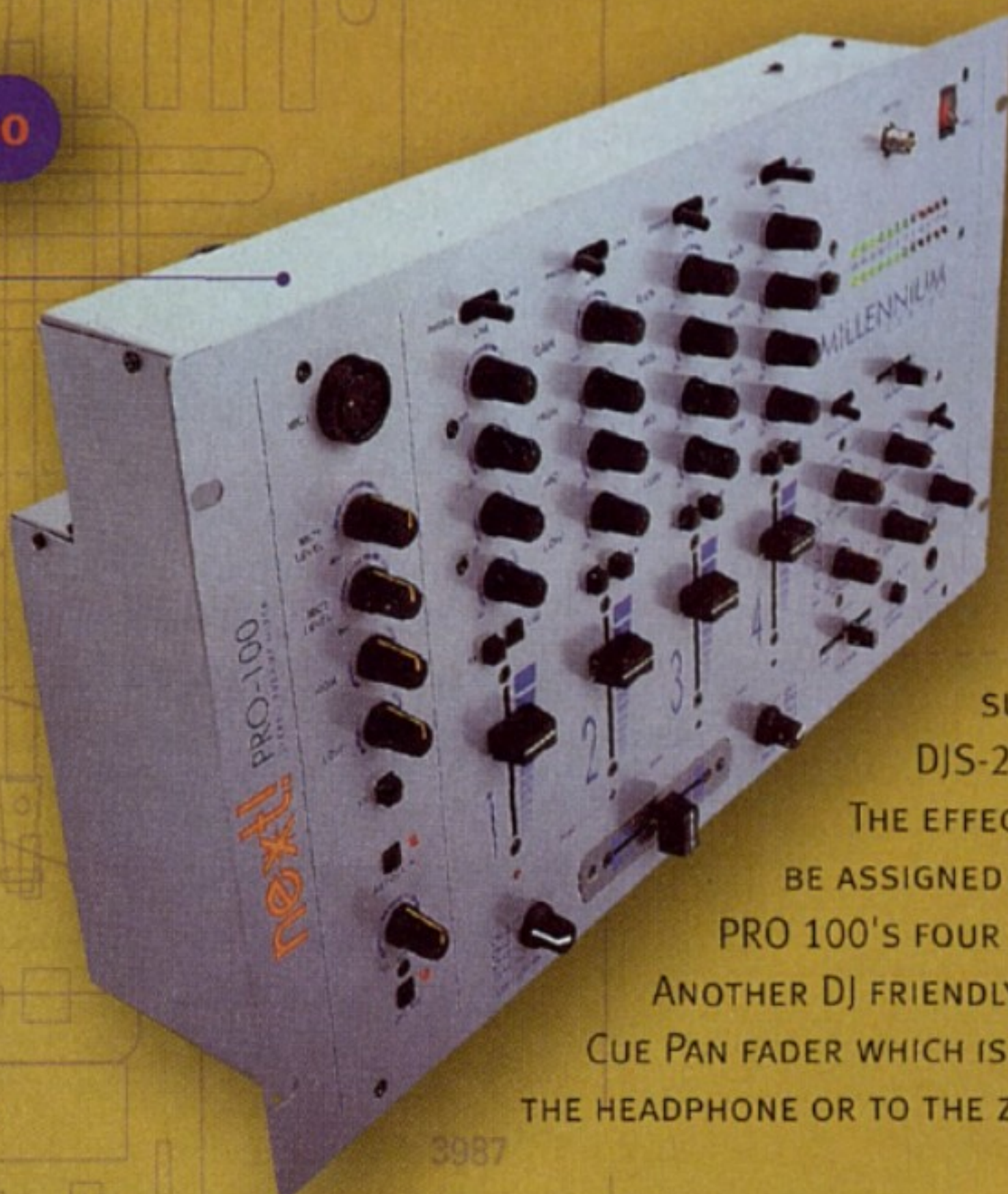
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That's not fair!

I think that we should alert everyone to the extremes that copyright laws go. The Boy Scouts have to pay \$1 per year to sing camp songs around a fire, due to the fact that the songs are copyrighted! Although I find this absurd, I have to play devil's advocate.

I understand that, just like everything else, making it legal to copy your own personal collection would be abused (not that it is now). It is easier to just say that it is not legal. Understand that, I in no way agree, but do empathize.

My issue with the law is that I have been robbed twice for a total of about 500 CDs and have never received a check for the royalties that I paid and no

longer have [use of]. Also, I am sure that at least everyone has, at some point, purchased the same song many times over on different compilation CDs. Again, I do not remember a reimbursement for the overpayment.

Also, let's look at a profession that, to my knowledge, has never had an issue: videographers. They make a video of an event, take it home, piece it all together, add music to the final version, and receive payment. How are they not violating copyright laws?

Even radio stations violate the laws daily (providing that I have been properly informed). At one time, I was led to believe that any music that was on a station's current top-40 list could not be used in advertising. After having gone to make a commercial, I learned that no recognizable [copyrighted] music is allowed to be used—period! So every nightclub spot that contains any copyrighted music is in violation.

Well, thanks for the ear! You can inform me that I am indeed wrong without any hard feelings.

• Too much of a weenie to tell!

Killer set!

I found your magazine one day about two years ago. Even though I average about 130 or more parties a year (just myself), I still learn something new or you help me to remember something old everytime I read or re-read your magazine.

Here's our favorite mix, called the locomotive mix: *Can't Help Falling in Love* (Elvis), into *Run Around Sue* (Dion), into *Going Back to Acapulco* (Four Tops), into *Back to the '60s* (Star's On 45) finishing up with *Y.M.C.A.* (Village People). This is a sure-fire audience participation set with the proper MC work and giveaways. We call it "A Killer Set!"

• Louis Guzzo Jr., Long Island, NY

What a deal?

I did a party for a baker
He asked me for a deal so I gave it to him
I went to his shop to get some bagels
No deal offered to me.

A very prominent and wealthy attorney calls me for an elaborate bat mitzvah
He wants a deal and I give it to him
I call the attorney to handle the closing on my house
No deal is offered to me.

I am asked to extend my generosity to a friend of a friend and give them a break
It's a wedding reception and my discount amounts to more than most of the guests spent on their gifts
No deal is offered to me.

A dentist asks me to provide entertainment for his wife's birthday party
Everything has to be perfect and he expects a lot, but wants a deal.
He gets his deal and is so grateful that when I get my teeth cleaned a few weeks later...
I get a bill for the full amount.
No deal is offered to me.

• Mark Ashe, Agawam, MA



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JUICE

BY ROBERT LINDQUIST



Settlement costs Complete Music more than money.

In 1994, like many of their competitors, Complete Music, America's oldest DJ franchising company based in Omaha, Neb., was making the change to CD. Recognizing the economics of producing CD compilations for their franchise owners in-house, they began calling record companies (through their attorneys) to obtain proper licensing. With each label that was contacted came the reply that a license for DJs was just not available. The typical answer was that if the music was not being recorded for resale, no license was necessary.

Convinced that pre-recorded compilations were the way to go, but unable to get the licensing, Jerry Maas, owner of the 28-year-old company with offices in 150 cities, went

shopping for a source. After speaking with several companies, found through ads in *Billboard*, he chose one he felt offered the best "oldies" library. The company he selected dealt primarily with radio stations, but listed other Mobile DJ companies among their clientele. Company officials assured Maas that they understood the needs of the Mobile DJ profession and were properly licensed.

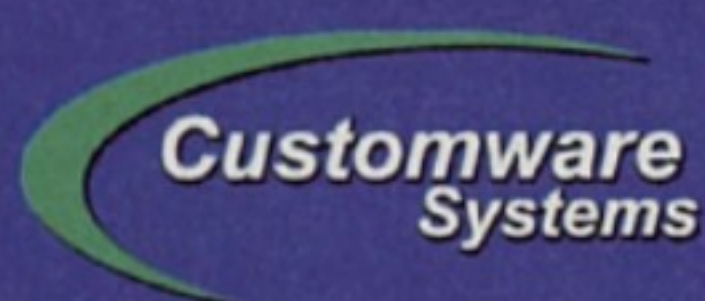
Not willing to take their word for it, he went one step further. Prior to placing his first order, Maas had his attorneys obtain a written statement from the CD compiler stating that they accepted full responsibility for all music licensing. To further protect themselves, Maas' lawyers checked with the Recording Industry Association of America (RIAA) in Washington for any red flags regarding this particular company. The RIAA's reply was simply that if the company had proper licensing, there should be no problem.

NOT AS IT APPEARED

Fast forward to October 25, 1999. Complete Music and the RIAA announced that a \$650,000 settlement had been reached in a copyright dispute with RIAA member record companies.

What happened? "Last October ('98)," says Maas, "I was at home on a Friday night when I got a call from my attorney calling to notify me that a suit had been filed against me, my wife and Complete Music. I ran down to my office and found a fax which said, in effect, that every major record company had filed suit for a total of \$10 million."

continued on page 12



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They wanted to meet right away."

A week later, Maas, his wife and attorney were in Los Angeles for the first of several meetings with lawyers from the RIAA headed by Matthew Oppenheim of the association's DJ piracy division.

At the first meeting, the RIAA laid out their case against Complete Music. "It was devastating," recalls Maas, "I can't even begin to describe the feeling. I couldn't eat... I couldn't sleep... there was not a single moment of peace. I was crushed."

The next day began with the RIAA tossing out possible settlement figures in hopes of convincing Maas not to let the matter go to court. "The figures were totally ridiculous," says Maas, "way out of the ballpark. My attorneys informed me that my probable costs would be somewhere between \$1.5 - \$2.5 million to fight the record companies in court. That was much more money than I had lying around or could ever hope to raise. A settlement was the only way I could protect our owners and remain in business." By reaching an out-of-court settlement, any inference of guilt or innocence was removed from Maas and his company.

FALL GUY?

What about that supposedly squeaky-clean CD compilation company that all but guaranteed their product was legal? They're not off the hook yet. "To the best of my knowledge," says Maas, "the RIAA is continuing their investigation into that matter but, as part of our settlement, I cannot comment on that further." Ironically, at the time of the original notification from the RIAA, Maas had already ceased dealing with the company. "Before this all happened, we had simply stopped buying their oldies sets, as they had not kept up with the documentation we wanted. We had switched to using only store-bought CDs."

NEWS FROM WASHINGTON

In the official press release from the RIAA (available at www.riaa.com), Hilary Rosen, RIAA president and CEO said, "This settlement is an important milestone in the DJ arena. In addition to the monetary settlement, Complete Music has committed to working with the recording industry to educate the DJ community about the need to respect copyright laws and the risks they take if they don't."

As to what that commitment entails, Maas explains, "I am now more cautious than ever as to whom I buy from. I refuse to promote any suspect product, and I have been telling our owners to make sure we are absolutely void of suspect (unlicensed) products. If a company is willing to sign off that their product is clean and legal, fine. If not, they will not be on our recommended list. The RIAA has said that they will provide me with the names of the contact people at the major labels so that we can verify which CDs are

licensed and which are not. That's information I will be glad to share with any interested DJs."

While Maas has endured much over the last year, he still intends to cooperate with RIAA without becoming an industry squealer. "I have been trying for over 10 years to get the recording industry to recognize the Mobile DJ profession and offer us some sort of licensing alternative. DJs who do it right, meaning the use of properly licensed music, lift the profession. Those who don't, tarnish the profession for everyone else. If my owners find out about someone blatantly producing CDs in their basement and selling them to unsuspecting DJs, I expect them to turn that person in. As far as Complete Music becoming the DJ police force for the RIAA... that's not something I want anything to do with," says Maas.

HARD LESSON

In an effort to spare other DJs a similar fate, Maas responded to the RIAA's press release by posting on the Web an open letter to the DJ industry. In that letter he cautioned, "The law regarding copyright infringement is very simple. If you create music compilations in any form without a written license, you are violating the rights of the artists and record companies. It is, after all, their property. Rationalizing that other DJ services copy music, or that it helps promote a song, or that you already pay ASCAP or BMI, will not protect you. I strongly urge you to take a close look at your business. I would not want any competitor to go through the anguish I have personally experienced over the last several months. Businesses that adapt to the changing environment will

RIAA DOWNPLAYS CHANCE TO SPEAK DIRECTLY TO DJs

If you are confused, mystified or even intimidated by the RIAA, you're not alone. There are still many DJs who don't understand how they are effected by copyright laws. Much of this confusion is due to the fact that, to date, there has never been a point of reference, such as a major DJ trade show, when a large group of DJs heard the *same information* at the *same time* from an RIAA representative. Looking to correct this situation, *Mobile Beat's* Show producer, Mike Buonaccorso, extended an invitation to RIAA's Matt Oppenheim to speak at the June '99 show in Cleveland. Citing a family commitment, Oppenheim was unable to attend in person, but offered to appear via teleconference. This, however, was not a viable alternative for a Q & A session with such a large group. A suitable substitute from the RIAA was not offered. The invitation is being extended again for the upcoming show in Las Vegas.

grow and prosper. Those that refuse risk their own demise."

With the ordeal behind him, Maas now looks toward the future with a positive outlook. "The one thing this has taught me is that the DJ profession has to grow up," says Maas. "We can do it right, even if it costs more. We are in a business where service is king... if we keep our standards high; if we all try to be the leaders in our markets; if we give our clients the highest quality product we can; they'll pay the price we ask."



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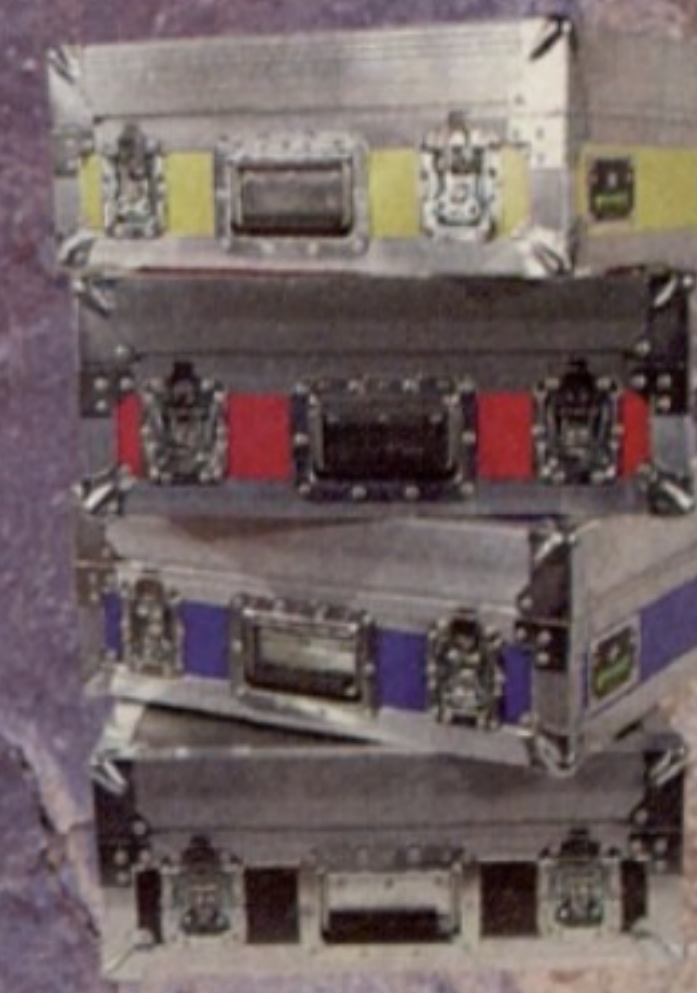


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Monday, February 21

WELCOME RECEPTION!

Register or pick up your badge
from 12 pm - 5 pm at Show office
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welcome!



Tuesday, February 22

CAN YOU MAKE THE TEAM?!

DJs from all over North America
battle it out to share their onstage
secrets to success!

The fun starts at 8 pm



Wednesday, February 23

PARTY AT THE BEACH!

Get together with all the
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8 pm, 21 and over

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mail: Mobile Beat Magazine PO Box 309 E. Rochester, NY 14445

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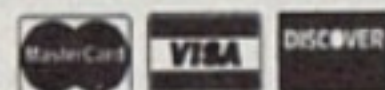
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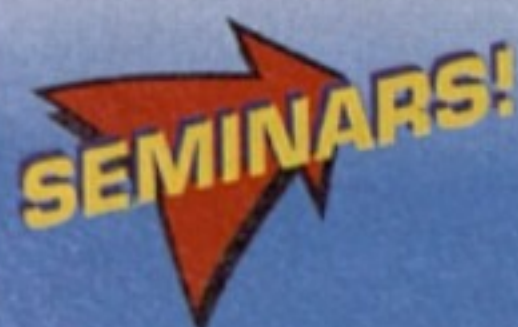
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If you specialize in a particular area that you think would be of interest to other DJs and feel you are qualified to present it, **we would like to hear from you!** If you have submitted a topic before, and it was not used, send it again for reconsideration.



Send all submissions or contact us for more info via:
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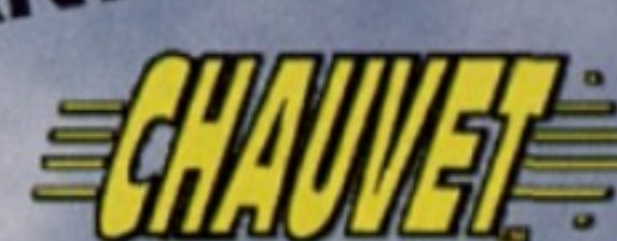
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DON'T BE RUDE!

Dear Waldo,

How many times can I contact a prospect before I become a pest?

Robert

Dear Robert,

The rule of thumb in business is that prospects need to be contacted at least three times before they will say "yes."

These three "hits" should be done in various ways. A phone call, a letter, the delivery of a gift, an in-person meeting, a postcard and an e-mail are some of the things you can do to remain in a prospect's mind.

Each time you contact a prospect you should have some new information relevant to that person's goals or needs.

This gives you the opportunity to move the selling process further, as the new information will increase your value and force the prospect to reevaluate your proposal. Avoid the "I just called to see if you received my brochure," call, which leads nowhere. If you continue to give your prospects new ideas each time you contact them, they should be open to your inquiries until they make a decision.

DJ Waldo

GETTING ORGANIZED

Dear Waldo,

I'm hoping you may know of a database for CDs. I have an extensive collection. I'd like to put together a book sorted by song title and artist. I have a karaoke business and we use a database called the Spigot to put together songbooks. Is there a similar program for CDs?

Debbie

Dear Debbie,

I suggest that you look at www.cddb.com then click on "CD players." There are many CD databases to choose from; test to see which one will fill your needs.

DJ Waldo

◆ **Dear Waldo,**

I need to know what the mainstream is doing. I take with me about 400 to 500 CDs in plastic jewel cases (very heavy). They're very easy to read and spot, but I would like to lighten the load by replacing them with plastic sleeves. However, it is difficult to read the CD info while in sleeves. Any comments?

Scott

Dear Scott,

Jump on the bandwagon! Plastic sleeves are the way to go. There are many versions to choose from, depending on how you like to categorize your music, or you can just number the sleeves and put the information on a laptop. In just a short time you will know the exact location of all your favorite songs. Now if you come up with a moneymaking way to recycle all those old jewel cases, let me know. I have over a thousand stashed away.

DJ Waldo

◆ **Dear Waldo,**

What do you think a DJ office should contain?

Carl

Dear Carl,

That depends on how you will use your office. A computer, fax machine, phone, file cabinet, desk, and chair would be a start. If you are going to have clients meet in your office,

then display some awards, certificates, and plaques that relate to your business, which add to your credibility. If there is room, a table with three or four chairs is nice for meetings. You should also have a VCR and monitor to show video presentations of weddings, bar/bat mitzvahs, and other corporate or private events to clients. A CD player with a nice sound system can also be helpful when discussing music with a client. That should get you started.

DJ Waldo

◆ **Dear Waldo,**

Last year I was hit with power losses four times—twice due to heavy air conditioner usage and twice due to heavy, wet snow. I was told by other DJs to sing a song with the people so the bride and groom know that you are trying to do something. This is OK for the first 5 minutes, but what can be done after that?

Russell

Dear Russell,

This is a very good question, especially considering La Nina and the impending Y2K situation. One of the best backups is to have a 12-volt RV battery with a power inverter of about 1,000 watts of continuous power. This will make you a hero when everyone else is making excuses. If you are at a wedding, this should last about 4 hours (without using your lighting effects). Of course, you can use this for outdoor ceremonies and beach parties, too.

DJ Waldo





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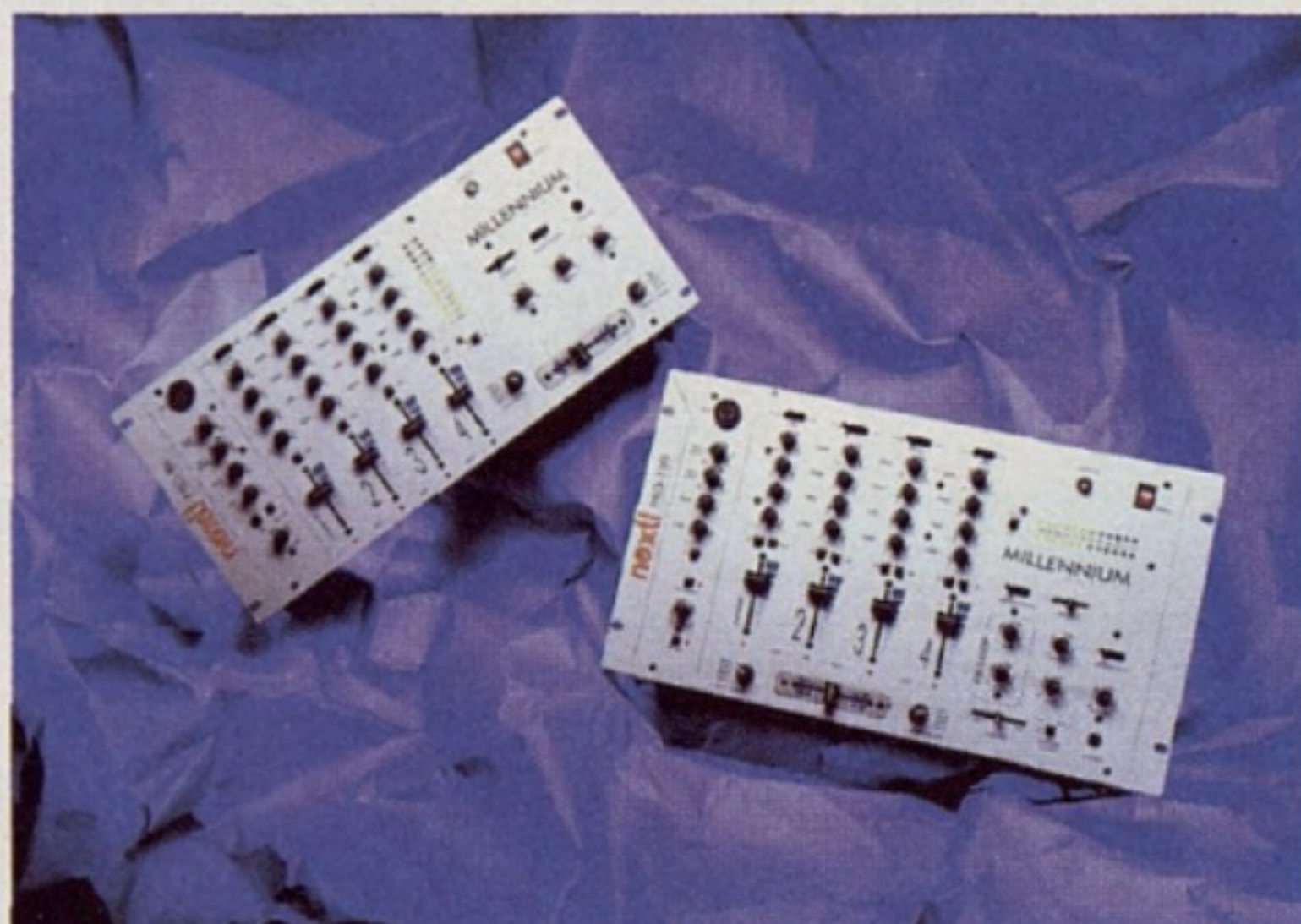
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IT'S HOT

Off-the-Rack Style

In preparation for the big date, *next!* has debuted its Millennium Series of mixers to help you ring in the new epoch with style. Sporting eye-catching silver finishes and 19-inch rackability, the PRO-80 and PRO-100 were designed by DJs like you. Key features of the four-channel PRO-100 include an assignable effects loop, XLR outputs, and a cue pan crossfader (assignable to headphones or zone). It shares with the PRO-80 zone and record outputs, PFL function, an assignable crossfader, three-band EQ (-26/+9dB) and trim controls for each channel, as well as a 12-volt BNC lamp input. Hook up your gear with nine line, three phono, and two mic inputs. The PRO-80 has one less mic input. With either of these mixers you'll be ready to rack and roll as we enter the *next!* millennium. MSRPs: PRO-100 - \$399, PRO-80 - \$299



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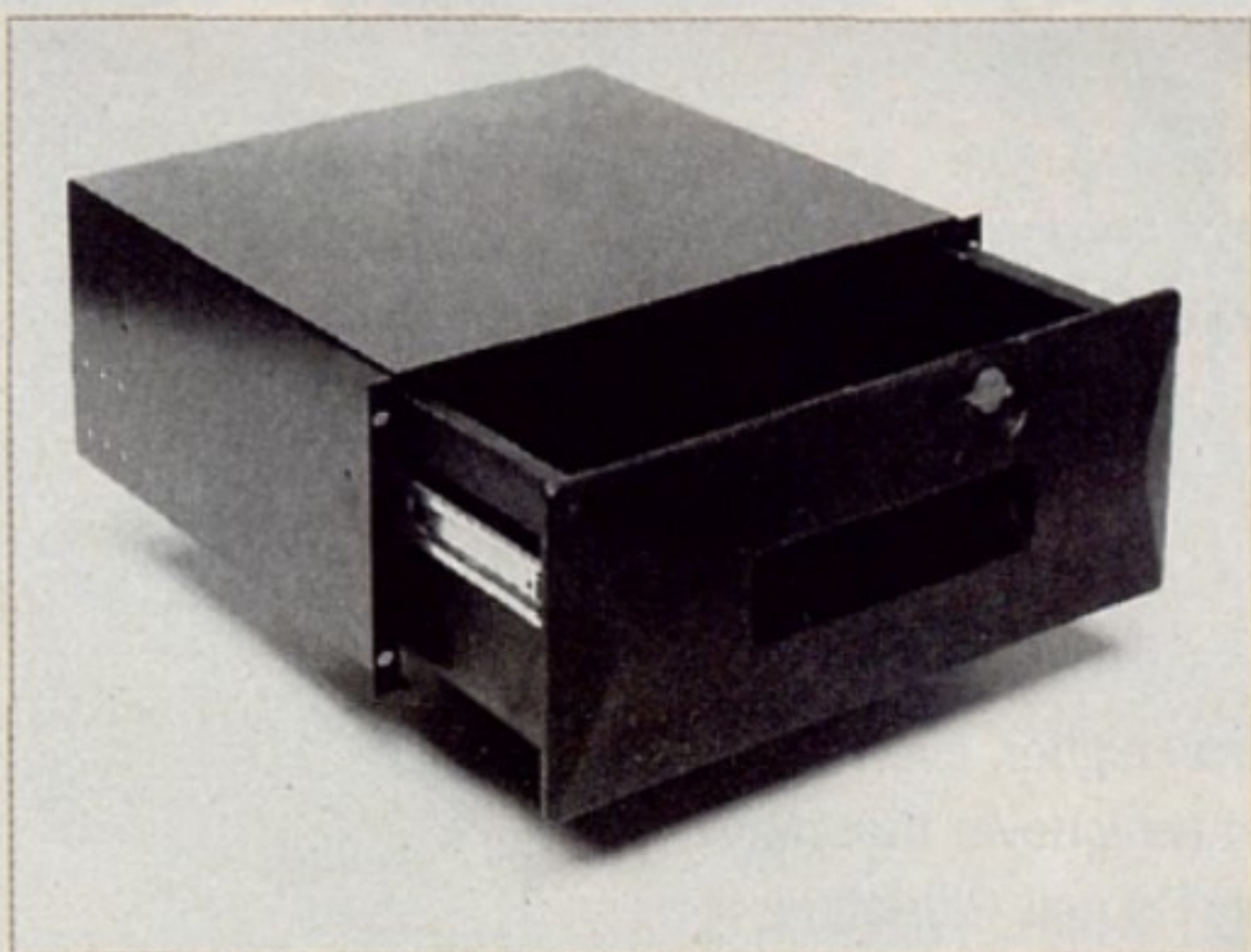
Setting a Better Table



After listening to the needs of DJs worldwide, Gemini has introduced upgraded versions of most of its popular turntables. The PT-2000 II, PT-1000 II, XL-500 II, and XL-400II all share a number of changes and features. RCA jacks and power leads have been moved from the bottom to the back of each unit. S-shaped tone-arms with 7-gram pressure, available anti-skate adjustment, ± 10 percent pitch control, and a new pitch-bend feature are common to all. Other unique features will help you choose the right table for serving your tastiest vinyl. The direct drive PT-1000 II, PT-2000 II, and XL-500 II offer quartz lock operation, tone-arm height adjustment, and increased torque. The PT-2000 II also features a momentary platter reverse switch for cueing. MSRPs: PT-2000 II - \$499.95, PT-1000 II - \$449.95, XL-500 II - \$299.95, XL-400II - \$199.95

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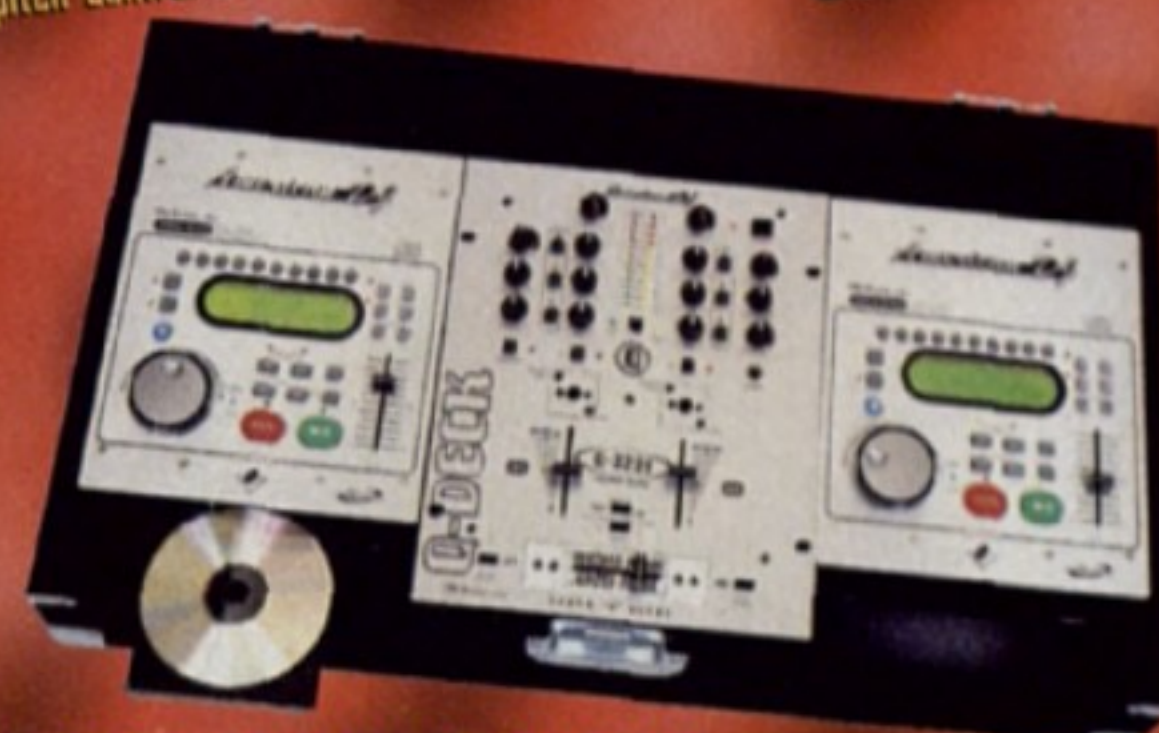
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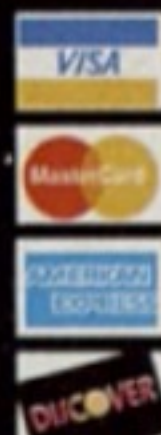
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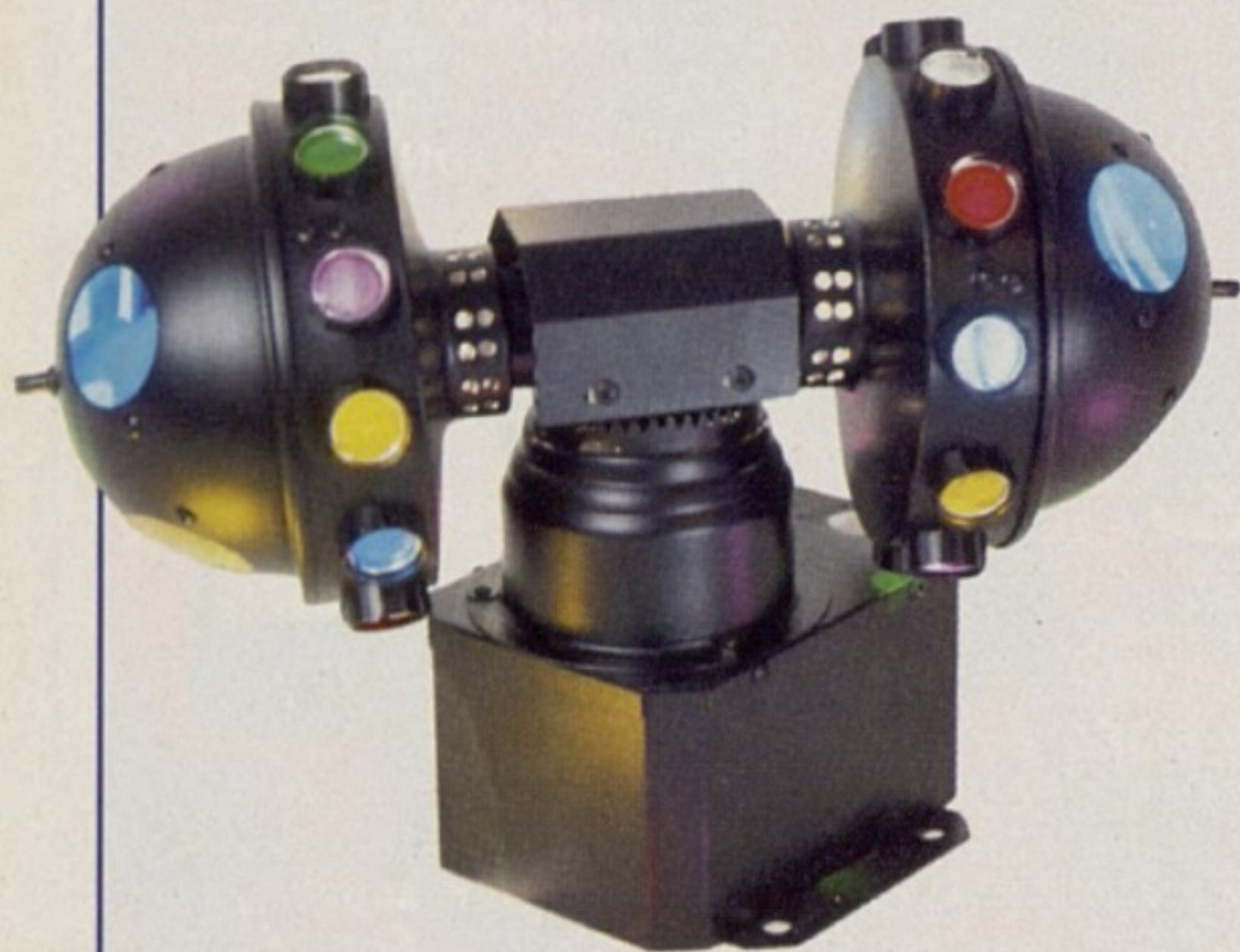
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Get the Picture?

Hanging some ropelight is one way to add a bright accent to your performance space, but what if you could add ready-made ropelight images that fit the theme of your event? This is what the new FlexiArt collection from Flexilight promises, with an assortment of holiday and party shapes (star, bell, heart, gift, snowman, snowflake, pumpkin, etc.). For your special party needs this year, the Millennium collection includes a wide variety of year 2000 designs. Simply hang the artwork on walls, windows, or wherever. They can be used indoors or outdoors.

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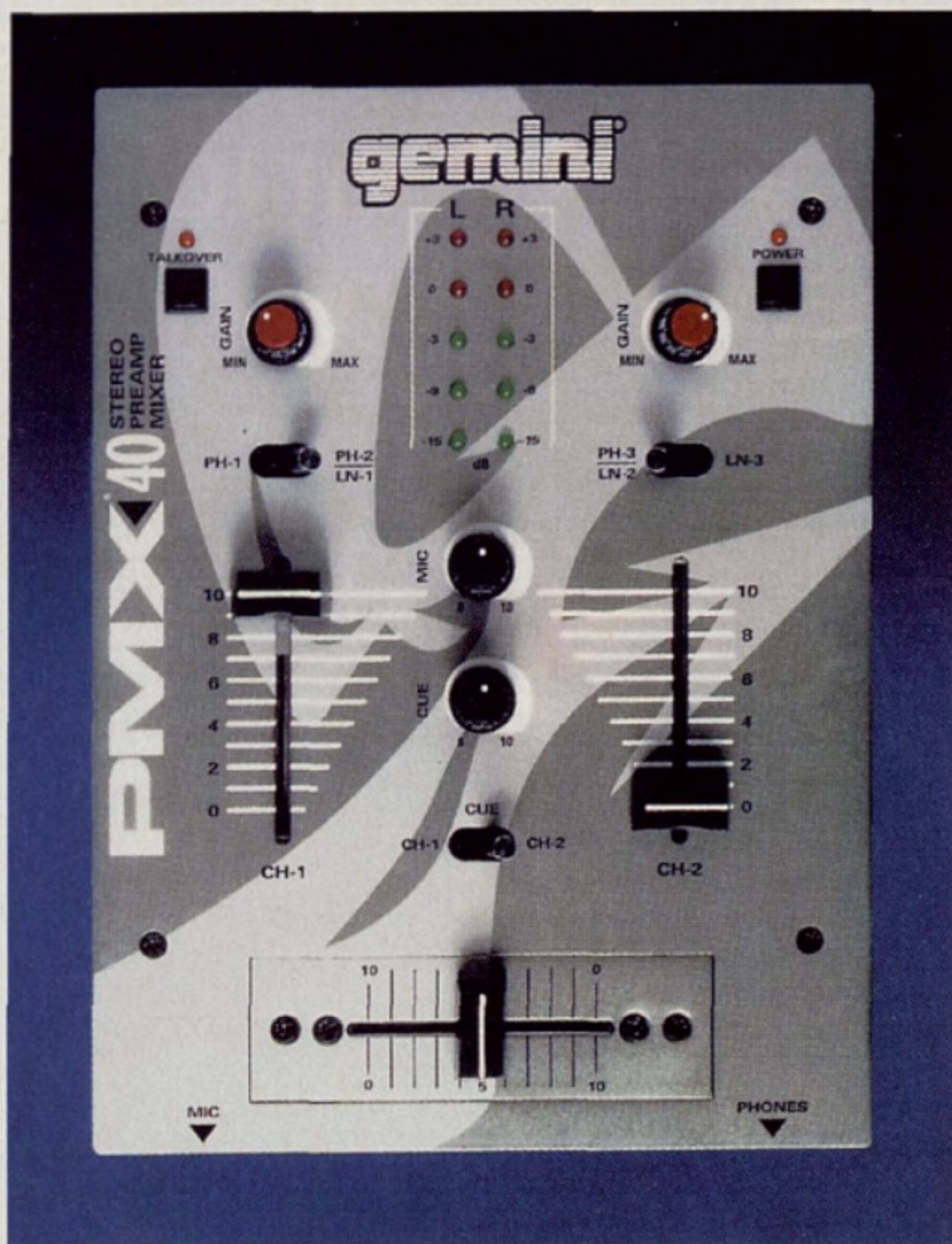

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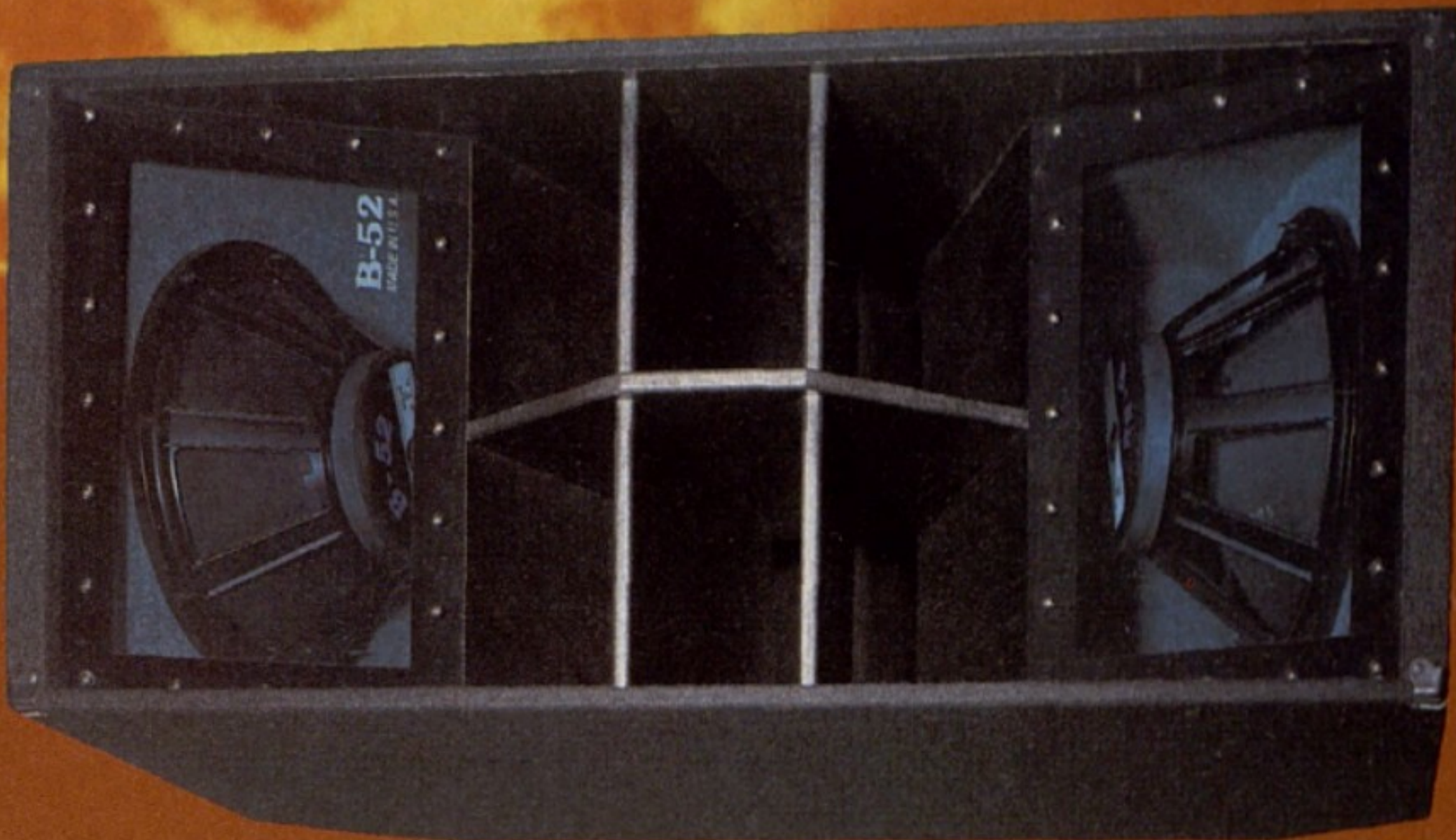
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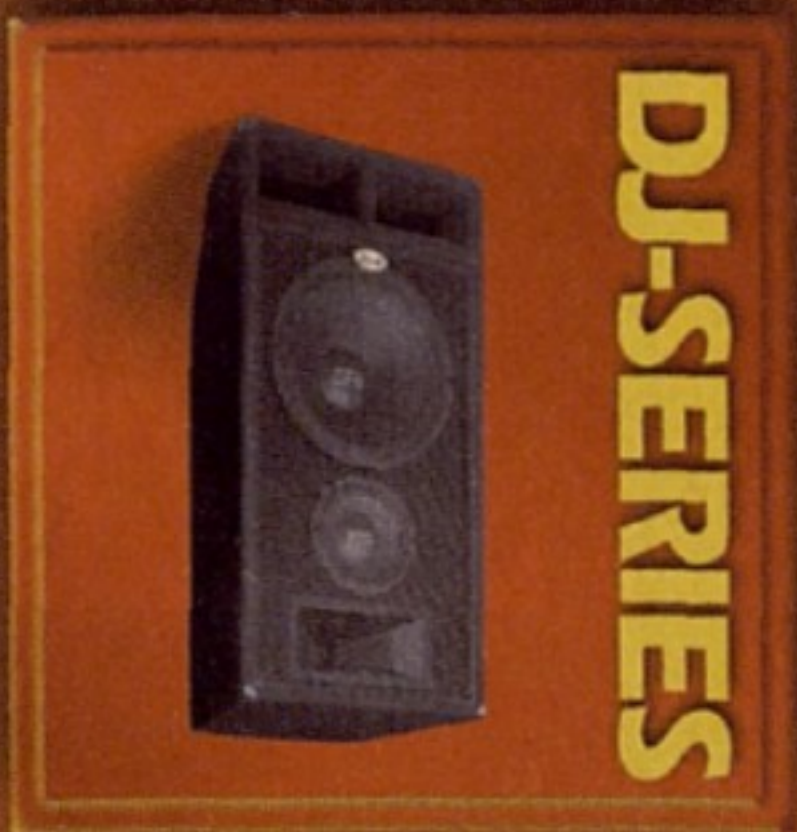
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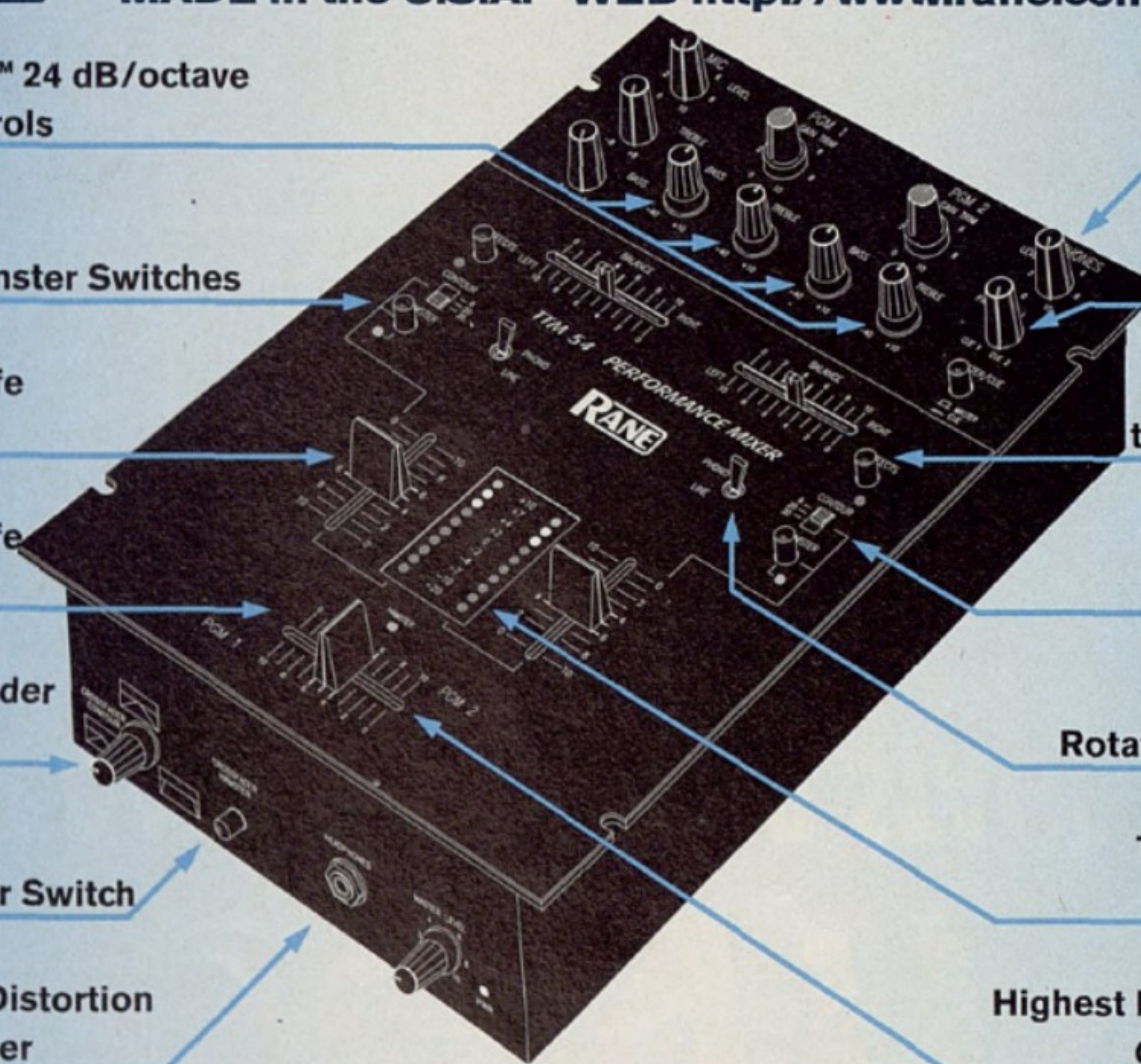
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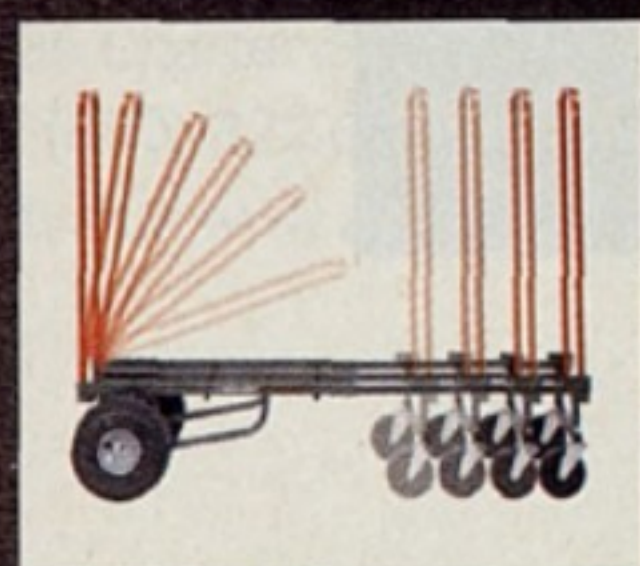
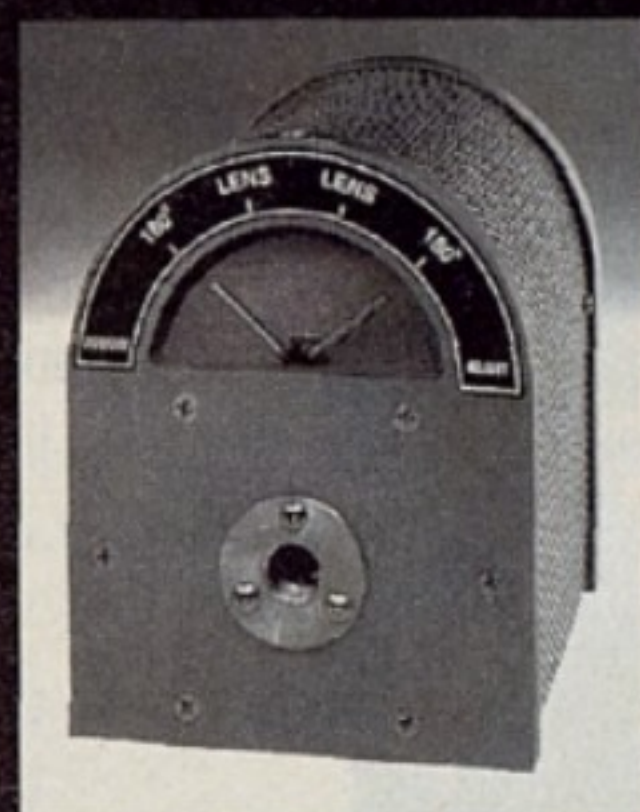
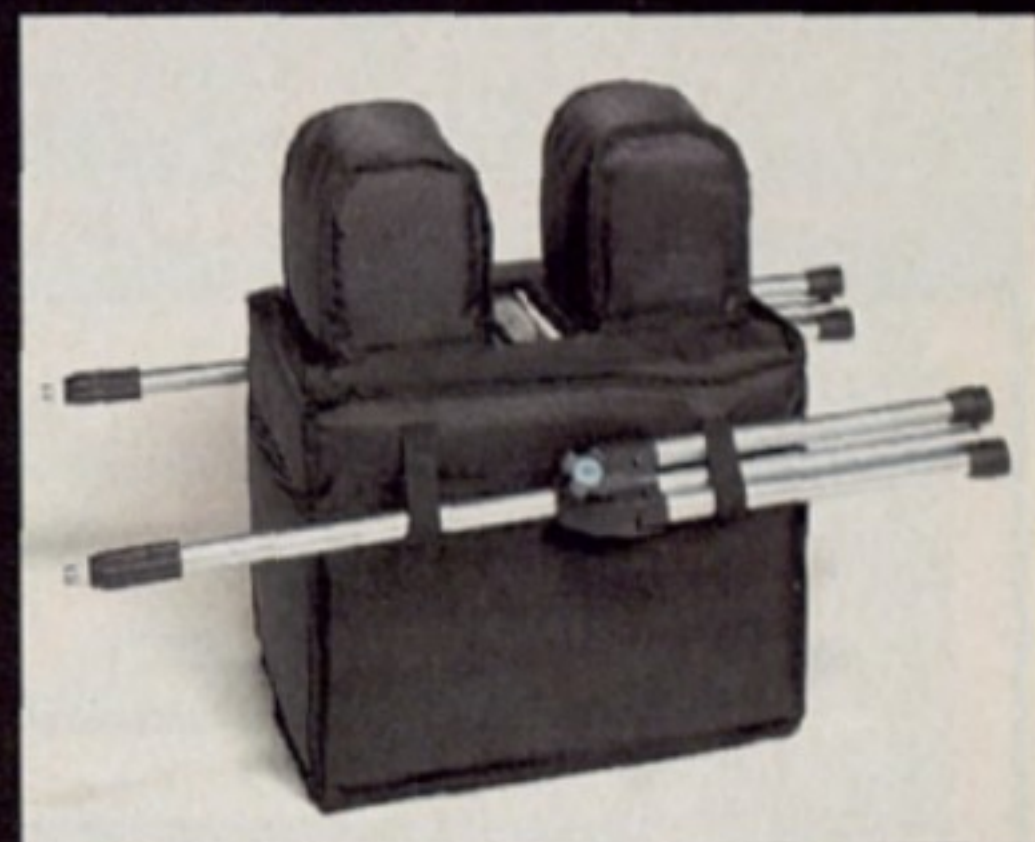
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IT'S HOT

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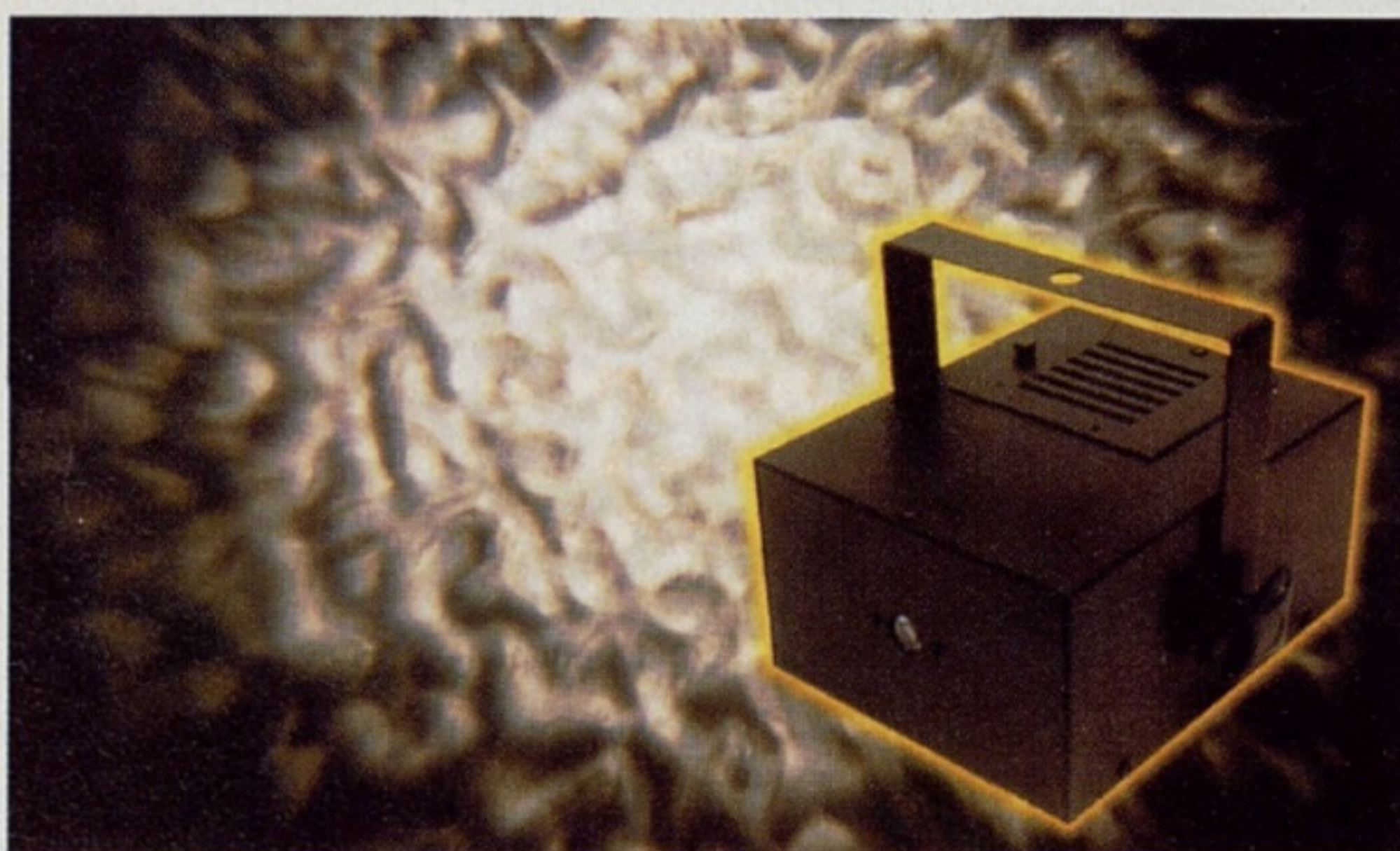
Looking for a unique way to light those slow, romantic songs that fill your dancefloor with lovers, young and old alike? American DJ now offers a unit called Reflections, which casts a serene, fluidly moving white light, giving the impression of flowing water reflecting on the wall. The effect is achieved with a soft white lamp shining through textured glass moved by two slowly rotating motors. There's nothing like water to evoke a relaxed feeling, that may be appropriate for many occasions, such as cocktail hours or banquets. Reflections includes a hanging bracket and a ZB-EYF 12-volt, 75-watt lamp, which you can access easily through a trap door. The unit weighs 4 pounds, and measures 8" x 4" x 6.5". MSRP: \$199.95

American DJ

4295 Charter Street, Los Angeles, CA 90058

Tel: (800) 322-6337 • Fax: (213) 582-2610

Web site: www.americandj.com



Give Your Head a Boost

As a Mobile DJ, you no doubt spend some time just listening to music for your own enjoyment and to keep up on the latest dance hits. If you do a lot of listening with a portable CD, MD, cassette, or MP3 player you'll appreciate a unique miniature amplifier called the Boostaroo, manufactured by Bowman Inc. of Grand Haven, Mich. This pocket-sized unit (4.5" x 1" x 1") gives your small stereo device a 40 percent boost in signal. The happy result is a decrease in distortion because you can run your player at a lower volume level. The Boostaroo also has three mini stereo receptacles for multiple listeners. It runs on 2 AA batteries, which should last about 20 hours. (Note: If you plug your DJ headphones into the Boostaroo, you'll probably hear a cleaner sound but no volume increase because it is an 8 ohm device. High end headphones are normally 16 ohms or better.) MSRP: \$17.95

All Media Productions Inc.

101 Washington, Suite 203, Grand Haven, MI 49412

Tel: (800) 800-4354

Web site: www.boostaroo.com



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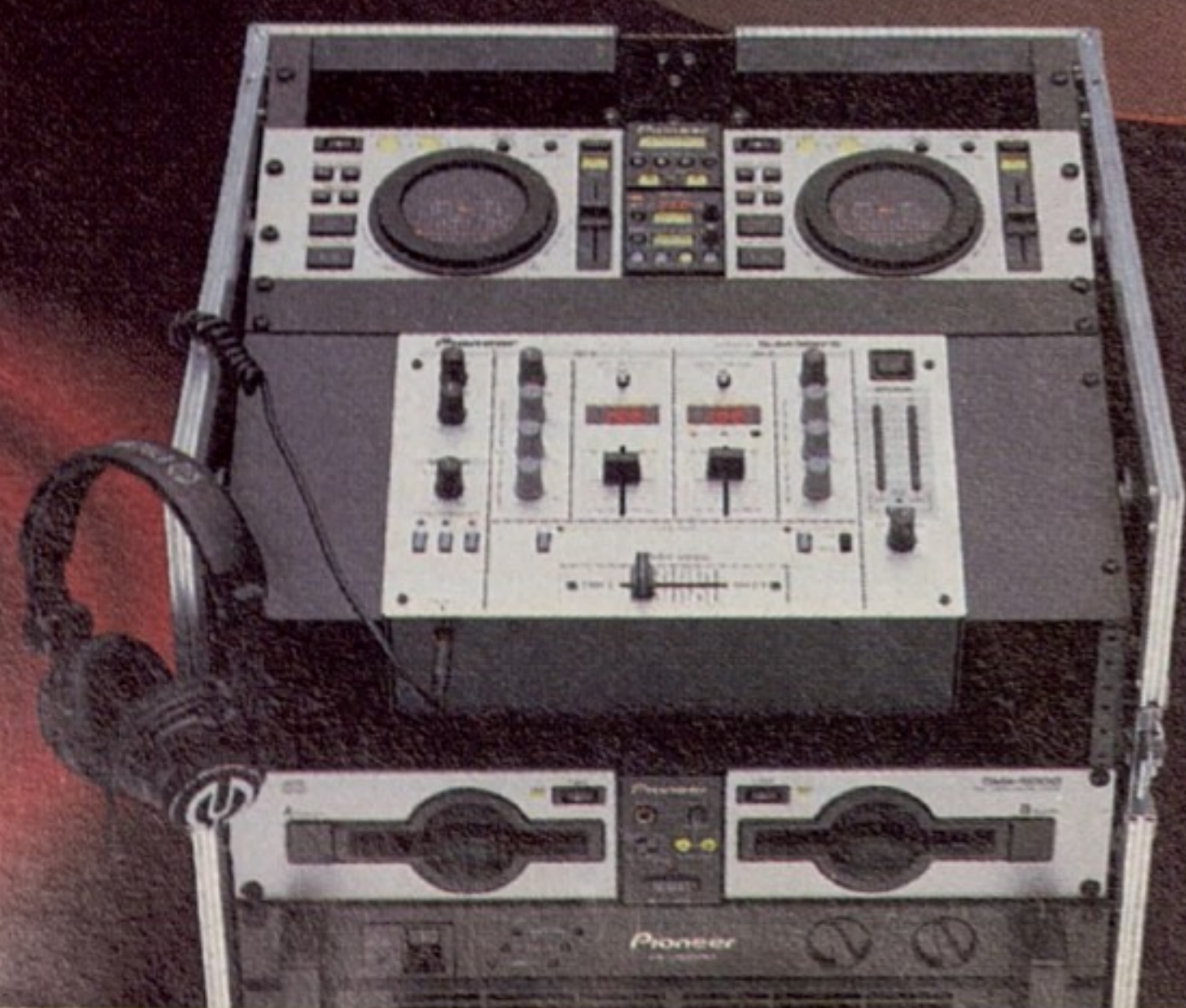
But, the big news—the CMX-5000 Auto Beat Mix feature reads the BPM from your next selection, then automatically adjusts it to the current selection's BPM and mixes it in! You can even keep the same key using Master Tempo. The result is a programmable, seamless mix— even with one CD!

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BY JAMMIN' JIM

Speaking of Power

Mackie's 450 powered monitor will have you singing its praises.

It's getting to be too many years that I have been either spinning tunes, hosting karaoke, banging the drums or doing some other form of entertainment to make money. I often wonder if I should have stayed in college. For better or worse, I find myself on the edge of the new millennium and regarded as New York's No. 1 entertainer (ok, so I exaggerate a bit).

As we move into the next century, I also find myself lamenting the fact that pro audio manufacturers have given us so few active speaker systems that sound great, yet are affordable. Suddenly, I am slapped out of my high-tech pity party by my good friends at *Mobile Beat*, who tell me that they are stopping by with a brand new pair of Mackie processor-controlled, amplified monitors.

Mackie literally revolutionized the compact professional mixer market in the early '90s and has continued to introduce high-end audio products at Wal-Mart prices. Located amongst the tall trees in Woodinville, Washington is Mackie's state-of-the-art manufacturing plant, which produces their acclaimed mixers, power amplifiers, and now these active monitors.

Earlier this year, Mackie purchased the Italian speaker manufacturer RCF. Utilizing RCF's amplifier and signal processing know-how, Mackie is now attempting to bring high-end processor-controlled, amplified speakers to the masses... and I'm just the guy who can potentially ruin them.

BEAUTY OR THE BEAST

Most modern speakers are designed to work with whatever amplifier you happen to own. Quite often, they are connected with thin or mismatched speaker cable lengths, which can create phase

problems and incorrect amplifier loading. Translation: muddy sound.

Typical speaker systems also have passive crossover networks, which suck up power and may create dips in the frequency response, coloring the sound. This sometimes requires an active crossover to fix. Traditional speakers use wood or wood composites as the cabinet material, which can be either too heavy or may not provide a rigid cabinet structure.

Mackie considered all of these typical problems and has attempted to correct them with the SRM 450 monitor. What they have produced is a molded composite cabinet that, according to the manufacturer, is as strong as concrete, yet extremely rigid. The cabinet is loaded with a 12-inch, high-powered, low frequency driver and a 1.75-inch titanium diaphragm compression driver.

The speakers are powered with a convection cooled two-channel amplifier with 300 watts (540 peak) for the woofer and 100 watts (150 peak) for the compression driver. Each amplifier has its own variable compressor circuit, which changes according to signal level input. For example, if you are over-driving the low-end, the limiter will affect just the woofer independently from the horn, thus reducing potential woofer damage and keeping the high-end loud and clear.

Because the amplifier is integrated into the cabinet speaker, wire lengths are kept to a minimum. There is no guesswork when it comes to speaker phase and amplifier loading. Additionally, there is a low frequency sweeping filter that is automatically variable from 55 hertz to 120 hertz to automatically reduce distortion at high output. A 24-decibel/octave Linkwitz-Riley design electronic crossover performs the crossover chore. Benefits include flat frequency response and no unnecessary dual reproduction of frequencies, which results in a very hi-fi sound.

Choosing the SRM 450 or any other type of powered speaker results in you not having to bring a dedicated amplifier. In the unlikely event of a powered speaker failure you still have one speaker to use. Having to run two cords to each speaker (an AC power and signal cable) is easily forgiven by the benefits derived from an internal processor-controlled system.

When I first unpacked the cabinets, I was extremely impressed with their unique and amazing good looks. I have seen and used other composite speakers, but these gray-colored babies are aesthetically the best. Each cabinet is approximately 26 inches high by 15 inches wide and 14 inches deep. They tip the scales at a reasonable 51 pounds each. That isn't bad considering the inclu-

sion of the amplifiers.

Other cool features of the cabinets are integrated pole mounts with a unique locking mechanism, conveniently placed handles, and stackability. For band and karaoke applications, a built-in contour easily positions the speaker as a stage floor monitor.

THE INS AND OUTS

The rear of the cabinet displays the large extruded recessed heat sink and monitor controls (Mackie feels that these speakers sound as good as their highly acclaimed studio monitors... that's why they call them monitors). Powering the monitor requires a detachable computer-type AC cord, which is included.

Connecting to your mixer is done via an XLR cord. The jack panel also includes a throughput XLR to connect other monitors. Matching the SRM 450 to your mixer's signal level is accomplished with a variable level input control. There are buttons to engage a 75-hertz low-cut filter, when needed. My favorite button, the contour switch, boosts low and high frequencies to give the cabinet a little more punch and upper midrange clarity.

The amplifier has an on/off switch and a "timed turn off" feature, which will automatically turn the speakers off when no signal is present after three minutes. Indicator lights include signal present, peak and thermal LED. A blank panel is also included for the addition of future plug-in accessories.

THROW THE SWITCH!

For my pre-run test, I used a Denon CD player with a Mackie stereo mixer placed 25 feet ahead of the pole-mounted speakers. I simply set the monitors input control to normal, which made a

perfect match for my mixer. Turning on the speakers produced just a slight bit of noise. The cool blue front pilot light alerts you as to the "on" status of the amplifier.

For starters, I reached for my favorite test track (*Time of the Season* by the Nylons). It was immediately clear that at low-to-mid volumes the flat frequency response of these speakers delivers an incredibly life-like sound with an amazing stereo image. Mackie boasts that the horns feature a wave guide design, which disperses the critical upper midrange and high-end more evenly than traditional designs. I must agree. This feature is important when people who are on the fringes of speaker range need to hear the intelligibility (or lack thereof) of the best man's toast.

Now it was time to explore the futuristic outer limits of these speakers. At near ear crushing level I was impressed with the amount of bass and punch the speakers delivered (rated from 50Hz-20kHz). The most intriguing part of the sound was the absolute attention to detail of the entire frequency range. The bass, although not chest slamming, was clear, distinct and very musical, like what you would expect from a quality hi-fi system.

During the extreme volume level test, I checked the clip lights on the back of the speakers—they never flashed. These babies play really loud and only during extreme and ridiculous bass-heavy tracks could I hear minimal woofer distortion.

The real acid test of any quality speaker is acoustic and classical music. These tracks demonstrated the monitors' excellent ability to reproduce music as accurately as did any speaker I have ever tested. Finally, I tried my microphone out at various levels. Again, clarity and definition was right on. Enough with the sanitized basement test. Let's try 'em out at a big, high-end wedding!

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THESCOOP

For this particular wedding reception, I was positioned in the middle of the rectangular 1,500-square-foot room, facing toward the short length. I put many tables on the far edges of the Mackie speakers to test their ability to radiate the high-end in a broad coverage pattern.

Equally challenging was the room's many hard surfaces, high ceiling (20 feet), low floor and lack of sound absorbent materials (i.e. carpeting). I ran the system in stereo with the speakers about six feet in the air. During cocktail hour, I cruised the room to assess the sound. Even in this moderate sounding room, Yawni... er, I mean Yanni was clear, lush and enjoyable (sorta) throughout.

Before I knew it, it was time for me to introduce the bride, groom and their special guests. I liked the way these monitors accurately reproduced vocal sounds in a very uncolored and natural way.

After the dinner and traditional dances, it was time for the big dance music segment. I served up the usual mix. The people at this wedding loved to dance and the floor was packed all night, which made me look good... because I really don't look that good. I had plenty of opportunity to cruise out front and check the sound quality, while flirting with the bridesmaids. (You sensitive types: Please note that I occasionally exaggerate story details for comedic effect).

During the height of the entertainment, the monitors presented a great stereo image with plenty of high-end sparkle and punchy bass. From all points in the room the sound was consistent, clear and well defined. The fidelity of the speakers allowed me to play at a lower volume and still generate plenty of dancefloor excitement. (While Mary, with her patented moves, provided plenty of

dance floor excitement for me.) During our dance segment, I tested the contour switch, which boosts low-end and adds high-end sparkle to the sound. This seemed to add just the right amount of extra clarity and punch to the system.

Even at the loudest points of the evening, the amplifier heat sinks never got too hot. Mackie claims that the speakers draw only 2.5 amps on average, which can easily be accommodated by even the worst electrical conditions you may encounter. The bottom line is that most DJs should find these speakers quite satisfactory for typical bread-and-butter events. You may want to add a subwoofer (Mackie has a powered subwoofer due out soon) for large crowds or high school dances.

KUDOS

Rarely does a single company have the ability to incorporate so much technology into one package as does Mackie. The SRM 450 processor-controlled speakers offer many advantages over buying single components to achieve the same results, without the hassle of extra equipment and resulting hookup headaches. The company has a proven track record, and I have personally used their service department with prompt and professional results. Their owner's manuals are well written and concisely explain the technology to the average person. Calling Mackie results in an actual person answering your questions. Mackie warrants the speaker drivers for two years and all other components for five years.

Until next time, jam on!

You can e-mail Jim at Jamsound@aol.com with questions, praise or other positive communication.



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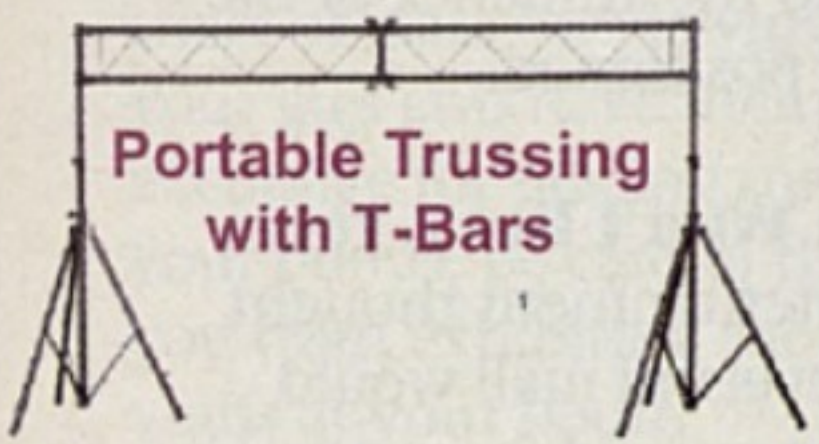
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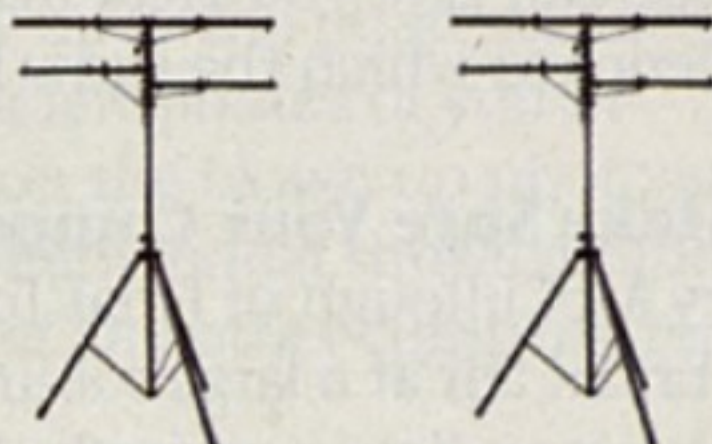
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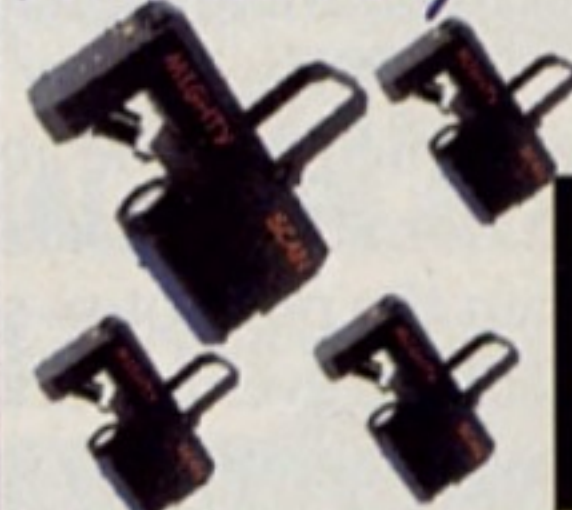
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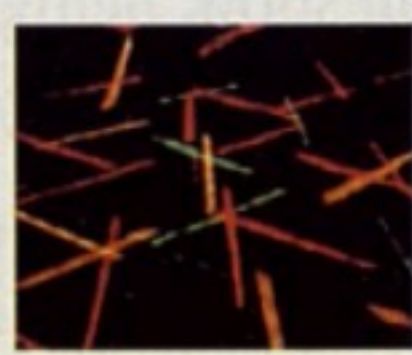
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Expecting Brides

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They promise brides-to-be everything they need to plan their entire wedding in one day, all under one roof. "It's your big chance," they say, "to compare prices and services, register for prizes, see the latest fashions, get great new ideas and have lots of fun." (They even ply them with plenty of free hors d'oeuvres and wedding cake!) There are, however, no guarantees as to what the bridal show exhibitors can expect. A successful show is up to the individual exhibitor and, even then, there are no guarantees.

"I've done tons of bridal shows and will most likely never do another," asserts Jerry "DJ" Strothers of Cleveland. "The responses never justify the cost of the show. For the most part, the brides who attend these shows are just looking for bargains."

Greg Gioia, of the San Francisco Bay Area's Party Professionals, echoes that lament. "If I had advertised myself as 'Wedding DJ: \$250 flat fee' I'd have had some takers. But not a single person there seemed to be looking for a professional DJ."

"I personally met over 70 brides that day," Gioia recalls. "They all signed an interest sheet with name, address, phone number and wedding date. I gave them some brochures and cards. The following day I mailed each of them a full info packet, which cost me about \$10 each to send. Not a single person from the 70 packets called back."

When the promoters sent Gioia a list of all the brides who attended the event, he called every single name on the list and gave them his best sales pitch. The final result after an investment of almost \$2,000? Not a single person Gioia spoke to was interested. He quipped, "I would have had more fun flushing the money down the toilet. At least then I could have slept in that Sunday."

With over 11 years experience exhibiting at bridal shows, Teri Elwyn of Music To Go in St. Louis concludes that some DJs come in with unrealistic expectations. "In the beginning, we felt if we didn't make a sale at the show, the show was a bust. We had to change our way of thinking."

BOOM OR BUST

To make money exhibiting at bridal shows, it largely depends on preplanning, "boothsmanship," and follow-up. I believe bridal shows can be more boom than bust, if you base your marketing strategy on these five warnings:

1) Not All Bridal Shows Are Created Equal

Just because a show was full of booths doesn't mean it was a

profitable event for the vendors. Get a list of the show's previous participants and call them. Aside from the numbers, ask if they felt the show attracted qualified prospects, or just window shoppers. Try to learn if vendors were able to directly attribute sales to the show in excess of their expenses.

Strategic promotional partnerships are also critical to the success of a show. The best bridal shows are presented in conjunction with local media. Will the sponsoring radio station be doing a remote broadcast? Is the sponsoring newspaper doing a special advertising section for the bridal fair exhibitors? These media partnerships insure a good "buzz" and usually bring in big door prizes that bring in the crowds.

In addition to the booths, what type of programs or seminars will the show have? Are the presentations exciting and informative, or is stage time simply given to large exhibitors to hawk their wares? Are the major bridal wear stores supporting the fashion show, or just the discount shops? Also, will the show charge an admission? One that does usually produces a better crowd of serious shoppers than people looking for cheap entertainment. All of these aspects can give you great insight into the affluence of the audience to which the show is being positioned.

2) Make Sure Your Competition Won't Bury You

Kerry McCullough of Final Touch Entertainment thought the bridal fair at a large suburban Cleveland mall would reach his audience perfectly. When he arrived, however, he found that there were 16 other DJs exhibiting.

One way to shine above the rest is to secure the coveted position of being the DJ for the fashion show. Being able to have a booth close to the stage and exhibit your banner is worth its weight in gold.

Don't be as concerned over what the competition is doing. Nobody wins in that type of "piddling" contest. Unfortunately, many brides are clueless over the differences between DJ companies; and the crowded exhibition hall may not be the best place to give them an education.

3) This Is Show Biz, Baby... Look the Part

San Jose DJ Harold Sasaki says that despite the fact many bridal shows are for bargain seekers, there are a certain number of attendees who have big bucks to spend. "The fact is, the DJ with the best looking booth will get the most business, or at least the most brides to talk with. Playing a

video showing what a good time everyone is having with you at a wedding will stop the browsers in the aisles."

Don't go overboard, however, by bringing sound gear into your booth. Everyone knows what Mariah Carey sounds like; she won't sound any different played on your CD decks through your speakers. In addition, music can often be distracting to your sales process and disruptive to the booths around you. Why not bring a few lighting effects to attract visual attention instead? Prospects will see them from across the convention floor long before they are within sound range of your booth. Another interactive showstopper is to have a phone line for your booth so that you can hook up a laptop and access your company's Web site.

We are in the sound business, so communicating the benefits of our company visually can be a challenge. Consult a local sign company about what types of displays will convey what your company is all about. You might find that a simple yet attractive vinyl banner will do the trick. If you do a number of bridal fairs, you might want to consider having professional graphics incorporated into a commercially available "pop up" or "table top" trade show display.

On your table, place letters of recommendation, perfor-

We are in the sound business, so translating the benefits of our company visually can be a challenge.

mance evaluations and snapshots. Protect them under a sheet of glass for viewing. Buddy up to the photographers at your gigs and have them shoot a few photos of you in exchange for placing their logo on the blown up photo at your booth. Be careful though; many bridal shows prohibit you from exhibiting the names of any other company but yours at your booth.

Personal appearance is just as important. Although you can't go wrong wearing a tuxedo, at the very least you should wear a dress shirt, tie and jacket. If you have a tasteful vest with musical notes or sequins, so much the better. It will allow you to stand out from the crowd, while maintaining an air of professionalism. Wear dress shoes that are comfortable. You can't be at your best when your dogs are aching. Be neat and clean, but spare the cologne; many women don't want to be assaulted by fragrance. And don't forget the deodorant and breath mints!

4) Don't Get Caught Up With Time-Wasters

Prize drawings are a great way to get traffic to your booth, but don't lose sight of the real objective: to qualify each prospect. Not everyone attending a bridal show will be in the market for your service. It's important that you identify the "time wasters" quickly with some direct questions.

While they are filling out your entry blank, ask, "So when



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is the big day?" This will let you know how soon they need to make an entertainment decision. Answers like "We haven't set a date" or "Sometime in 2002" will give you the signal to politely hand them a brochure, and move on to the next booth browser.

Be sure your entry blank gathers enough facts, but doesn't go overboard with queries. As privacy increasingly becomes an issue, if you ask for too much information, entries may not be completely filled out. At the very least you should get the bride and groom's names, mailing address, day and night phone numbers and wedding date. One more tip: Don't allow them to deposit the entry into the drawing box themselves. Have them give it to you to see if it is filled in completely. If it is not, don't be shy about handing it back to them saying, "We can only accept completed entries for the drawing." Remember that an incomplete entry is useless to you for sales follow-up.

By the way, there are many ways to get free prizes for your booth's prize drawing. Approach a local travel agency to give away a honeymoon trip, a formal wear store for a free tux rental or a swanky restaurant to contribute a dinner for two. Your payment to them could be giving them copies of all the registrants' names, a small display at your booth, or enclosing their brochure in your information packets.

Pre-qualifying your prospects with some polite questions can also save you money on brochure materials. Because a good presentation packet can cost a DJ \$5 or more, not everyone who stops by your booth deserves the investment of a folder, song list, contract and video. The same goes for imprinted advertising specialties like pens or memo pads, which should always be handed to the prospect.

Print some alternate low-cost brochures or flyers that give just the highlights of your service. In no instance should you let anyone walk out of your booth without some printed material from your company.

5) They Came, They Saw, You Follow Up

Unless you are offering a special discount, which encourages brides to book you at the show, all of your efforts will go for naught unless you follow up your leads.

First, I follow up my show leads first with a hand-written note, which I attach to my brochure, saying how much I enjoyed speaking with them. I make sure to inquire about any details I learned while talking to them.

Secondly, I call them on the phone, seemingly to ask if they received my note. At that time, I ask what they liked about my company and the other companies they saw at the show. As an incentive for them to book then and there, I might throw in some favors or an hour of cocktail music.

If they still won't commit, I ask when I should follow up with them. Actually, it doesn't matter what answer they give; I call them back about two weeks later anyway with a stronger close.

Whatever strategy you choose, the important thing is that you have a plan of action. At bridal shows, after you pack up the brochures and peppermints, the real work begins.

Join Dan McKay Tuesday, February 22, when he hosts "DJ Dilemmas" at the Mobile Beat DJ Show in Las Vegas. Have a bridal show story to share? Send it to danmckay@prodj.com.

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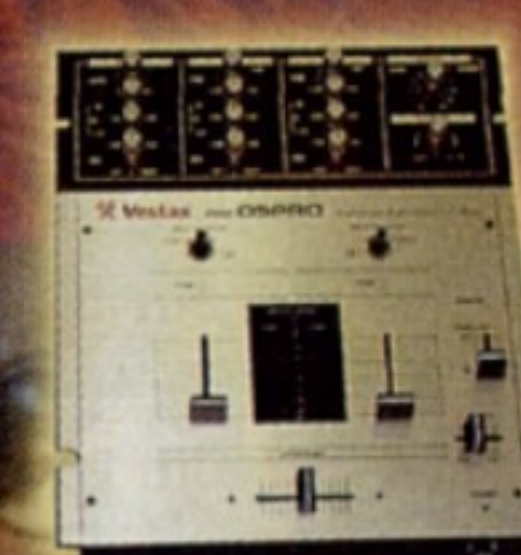
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Employee Evaluations

HOW TO MAINTAIN HIGH STANDARDS AND PROTECT YOURSELF AGAINST LEGAL CLAIMS.

For owners of most Mobile DJ services, the goal is to constantly grow and expand. The dilemma faced by every entrepreneur is that, in order to continue growing, you must hire employees and delegate work to others. However, sending other DJs out to perform shows for you can be a frightening prospect!

You have worked hard to build a quality reputation. Now you must rely on others to maintain that quality and carry on your tradition of outstanding service. How can you control what happens when you are not at the site? The prospect of being an employer can be daunting. Workplace lawsuits based upon wrongful termination or discrimination regularly make the headlines. How do you avoid being tomorrow's front-page news?

There are many ways to deal with these issues. The most important is to regularly perform written evaluations of your employees' performances. Before we discuss the "what, when and how" of conducting employee evaluations, let's consider the benefits.

SET THE STAGE

Most successful DJs have developed a show format, and a level of quality that clients have come to expect. The personality and quality of your company is expressed in many ways: the promptness of your DJs, their attire, the way your equipment setup appears, the way your equipment sounds, the emcee skills of your DJs, your specialized show format, and many other crucial details. When you send employees out to perform, you can and should expect them to perform up to your own standards.

As your company grows, it becomes difficult to maintain quality. You cannot be present all

the time at every show. When you see something that needs correcting, you are apt to forget it by the time you return to the office at 2 a.m. When you are seeing your DJs in action, chances are they are engrossed in their work. The three minutes between song cues simply does not provide time for discussion or feedback. Moreover, the middle of a show is stressful and not a good time for constructive criticism. Consequently, the only way to provide feedback to your DJs and ensure quality control is to do your evaluations at show time and meet later to discuss them.

Most of your employees will learn to do their job well. However, it is inevitable that some percentage of the people you hire simply will not work out. Perhaps they cannot learn to operate or set up the equipment properly. Others simply do not have the personality to be entertainers or the patience to deal with people. When you are forced to terminate these employees, you will need protection from claims of wrongful termination. By regularly performing evaluations and documenting your employees' performances, you have a means of refuting such claims by pointing to valid performance-based reasons for termination.

MAKING THE GRADE

Now that you are convinced you need to use employee evaluations, how do you go about performing them? Start by sitting down and developing an evaluation form. The form should list each aspect of a DJ's performance that you deem essential. Use a scale to "grade" the DJ in each of these areas, and then include some blank lines below each category to write down your comments.

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to evaluate every show by every employee. You can accomplish much by spot-checking. Another option is to use a trusted and experienced employee as a training assistant who can go to shows and help evaluate newer DJs. At the show, grade your employee on the form. Then write down specific comments so that you will remember later why you graded the DJ the way you did. It is important to write down the positives along with the negatives. When you are away from the stressful environment of the show, sit down with the employee and go through the evaluation in detail, explaining your grades and offering praise and constructive criticism.

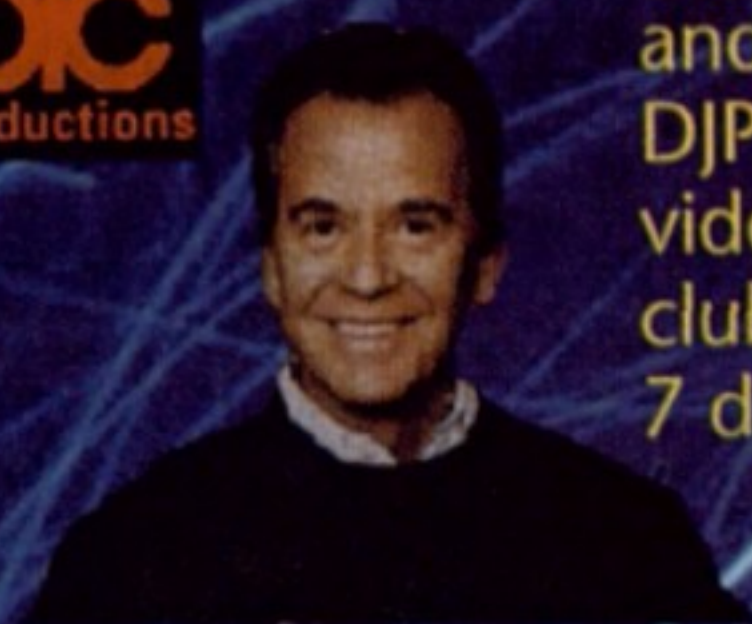
You will be amazed at how such feedback will improve the quality of your employees' performances. They will know that you care and they will understand your specific expectations. They will appreciate the praise, and respond to the constructive criticism. One of the greatest complaints of employees is that they are expected to do too much without being guided by their employers. By engaging in regular evaluation sessions, you will be well on your way to building a professional and well-trained work force for your company. By comparing evaluations over time, you can even follow an employee's growth and improvement.

The best reason to implement employee evaluations is to give you a regular forum for continuing the training of your employees, in order to maintain the high standards of your company. Whether you are just expanding and hiring new employees, or are looking for a way to make your DJ business even better, it is essential to regularly evaluate and critique your employees' performances.

Hear Robert Bell's presentation From Copyrights to Contracts Wednesday, February 23, at the Mobile Beat DJ Show in Las Vegas. Robert Bell is an attorney and author of *Legal and Other Forms for Mobile Disc Jockey Businesses*. For inquiries about the book, call (888) 222-8182.

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How's Your Platinum Pipeline?

A MOBILE DJ'S MOST VITAL ASSET IS HIS OR HER DATABASE OF LEADS... OR IS IT?



BY BOB POPYK

You have one don't you... a platinum pipeline? A database of club owners, corporate contacts, customers, and past clients? A mailing list of raving fans? A pipeline you can go to for leads, contacts, possible bookings, and just plain gig-related networking? If you're going to be a serious contender in the Mobile DJ business, this pipeline is absolutely essential. Equally important is keeping that pipeline unplugged.

UPDATING LEADS

The days of the index cards are gone. Today, if you're going to seriously chase after continuous work and better-paying gigs, computers are the answer for managing leads. However, it's still up to you to keep your leads updated. How good are your names? Have you done anything to verify your database is up-to-date and accurate?

It's great to send out a newsletter describing your latest equipment, music lists, entertainment ideas, and information about where you can be currently seen, but it's time and money out the window if it doesn't get to the right people. There are two things that will kill a direct mail promotion: sending it to someone who has no need for your services or sending it in an envelope that never even gets opened.

Besides updating your contacts and their whereabouts, you need to make sure you're not wasting your money sending material to those who have moved out of the area you serve or who have passed away.

BUY OR DIE

In the Mobile DJ business, you keep contacts on your mailing list long after they've booked you (in case they want to book you again or refer you to their friends) or until they can't do anything for you. Most Mobile DJs work a wedding and then figure that's the end; there will be no repeats. Wrong! Keeping in touch might not spin off repeat business, but you might get great referrals. However, this doesn't mean you keep them in your database past the point of usefulness. Regardless of what you may have heard in the past, you do not keep people on your mailing list "until they either buy or die."

How do you know when that is? How do you keep a constantly purged, up-to-date list? Periodically, send your direct-mail promotional material first class. This way you'll get undeliverable and change-of-address information from the Post Office.

This will enable you to delete the undeliverable mail and update the addresses for the people who have moved, providing they haven't moved too far away.

Most Mobile DJs work a wedding and then figure that's the end; there will be no repeats. Wrong! Keeping in touch might not spin off repeat business, but you might get great referrals.

MAKING CONTACT


The second thing you can do is to call everyone on your list once a year. I don't care how many names are on your database—do it! Hire someone, if need be.

Before you begin making these calls, figure out what you are going to say to get them and keep them on the phone. Say you're doing a survey, getting opinions, or even the truth—that you're updating your mailing list. Be sure to introduce yourself first and explain that you are not trying to sell them anything—at least not at the moment! The questions you ask can be as simple as: "Do you still live at such-and-such address?" "Will you have any need for a Mobile DJ in the near future?" Or even, "Do you have any friends who might be getting married and could use our services?" People love to talk about themselves. If it sounds like they are willing to talk, ask them for more personal information, like what they're doing now, their line of work, future plans, if they hire a Mobile DJ once in awhile... whatever. All you really want to find out is if you're wasting your money sending them brochures, promotional pieces, and holiday cards. But the additional information could be useful and should be noted.

You might offer your contacts a small gift for taking the time to talk with you on the phone. It could be a discount certificate, a pen or any other low-cost item that has a perceived value. It's easy work. It's not telemarketing. It's tele-schmoozing. You're doing a service for your customers, your prospects, and your pipeline.

Most Mobile DJs don't have the budget for expensive newspaper advertising campaigns, drive-time radio spots, infomercials and billboards. Your mailing list is a critical element in how much business you're going to do in the coming years. You want referrals. You want repeat business. You want to stay in touch.

Bob Popyk is the publisher of Creative Selling®, a monthly newsletter on sales and marketing strategies, and author of the book *Increase Your Mobile DJ Business by 30% Starting Next Week*. To reach him for comments, request a free sample of his newsletter, or to order his book, call (800) 724-9700, write to: Bentley-Hall, Inc., 120 Walton Street, Suite 201, Syracuse, NY 13202, or visit his Web site at www.creativeselling.com.



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BY REID
GOLDSBOROUGH

The Gold Rush of 1999 has begun and, unlike the California Gold Rush of a century and a half ago, this one is for the rich surfing experience made possible by high-speed modems.

It's also a race for the wallets and pocket-books of consumers, individuals and businesses who have been complaining about the "World Wide Wait" and those willing to put their money where their modems are. High-speed, or broadband, Internet service costs a premium over the \$15 to \$20 per month that conventional service typically costs.

THE GOOD NEWS

With the increasing availability of digital subscriber line (DSL) Internet connections from telecommunication companies,

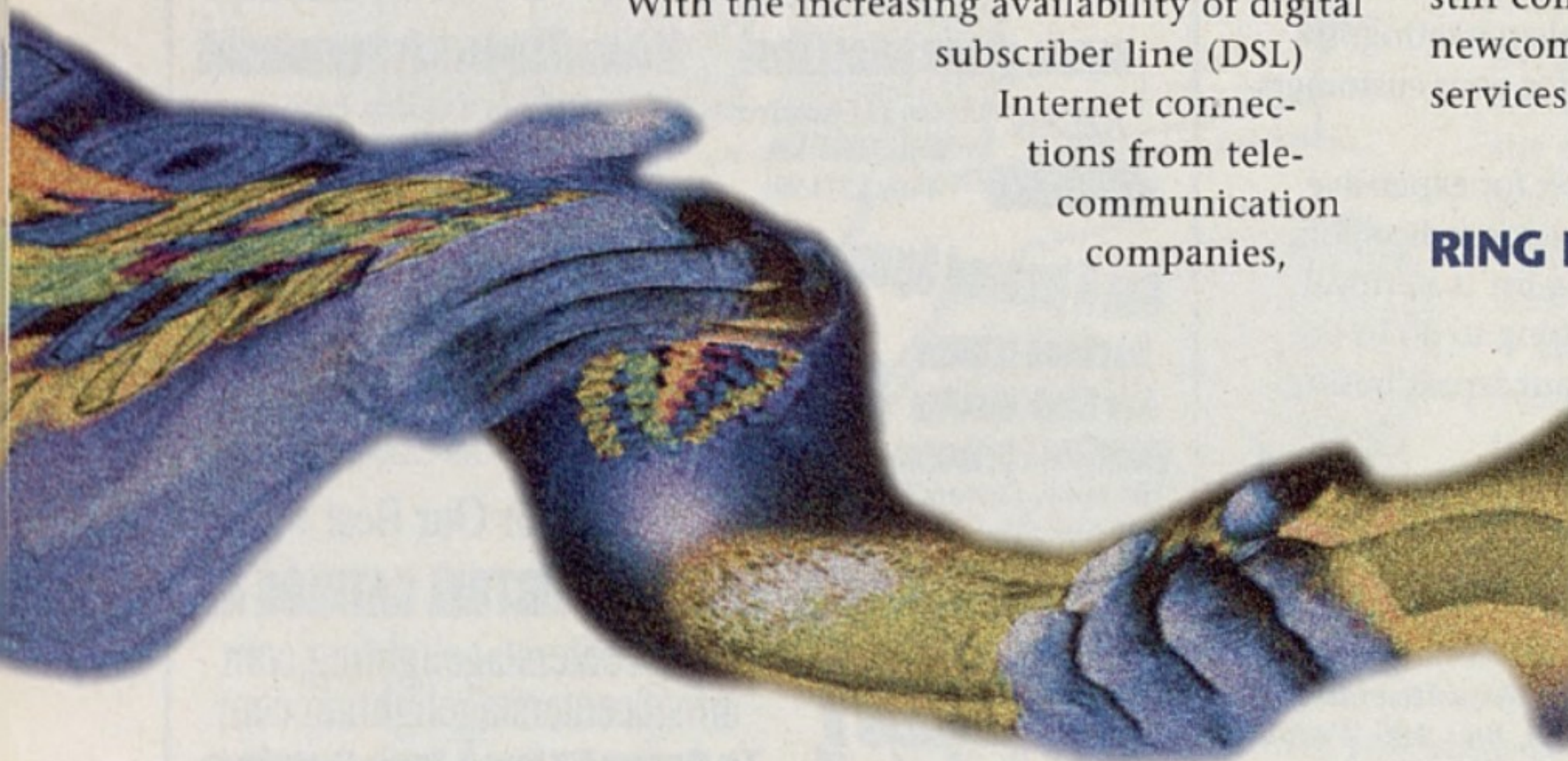
cable modem companies now have real competition. This should put pressure on both industries to keep prices low.

Each industry has a poor reputation regarding pricing. Cable companies, without meaningful competition, have routinely jacked up prices for cable TV services well beyond the rate of inflation. And phone companies could already have owned the broadband market had they priced earlier ISDN services affordably and not been afraid of cannibalizing their lucrative T1 and similar business-class services.

The reluctance to forgo fat profit margins in favor of growing its customer base was ultimately what did in CompuServe, once the leading online service and now just a faltering bit player owned by America Online. This may eventually happen in some of the old-guard telecom giants as well. Already the "Baby Bells" are facing stiff competition from small and nimble newcomers offering broadband Internet services.

RING IN THE NEW

Wired Business (www.wiredbusiness.com) is one such company. Headquartered in Philadelphia, it specializes in providing DSL Internet services to small- and medium-sized businesses in New York, Los Angeles, Chicago, and other major cities throughout the country.



The company offers business-quality DSL connections ranging from 144 kilobits per second to 1.5 megabits per second. This is roughly three to 35 times faster than conventional modems. Prices for connecting a network of up to 30 computers typically range from \$140 to \$450 per month.

The above prices are for symmetrical DSL or SDSL, which—unlike asymmetrical DSL or ADSL—offers the same upstream as downstream speed and is thus more appropriate for Web hosting, videoconferencing, online backups, and sending large files in general. The company also offers ADSL to residences starting at \$60 per month.

Wired Business is just one of numerous smaller companies now offering DSL services. You can find out about others at the Web sites of DSL wholesalers Covad (www.covad.com) and NorthPoint (www.northpointcom.com).

STILL ON THE LINE

The regional Bell operating companies aren't standing still, of course. SBC Communications, the parent of Pacific Bell, Southwestern Bell, Nevada Bell, and SNET,

has announced ambitious plans to make DSL services more widely available throughout its service area.

Pacific Bell (www.pacbell.com) has two ASDL offerings. The first, 384 kilobits-per-second downstream by 128 kilobits-per-second upstream, costs \$39 per month. The second, 1.5 megabits-per-second downstream by 384 kilobits-per-second upstream, costs \$129 per month. The DSL modem and a subscription to an Internet service provider cost extra.

DSL connections are typically stated as maximum speeds. Actual speeds are often less, depending on your distance to the phone company's nearest central switching office, and other factors.

Though the increasing availability of DSL is causing the latest buzz, for home users it's hard to beat cable Internet access for price and performance.

Excite@Home (www.home.net) and Road Runner (www.rr.com) are the largest national cable Internet access providers. They partner with local cable TV companies to provide service to customers. Price for access is around \$40 per month for cable TV customers and \$50 per month for non-customers.

Cable downstream speeds typically range from 300 kilobits per second all the way up to 3 megabits per

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Though chances are greater than ever that you'll be able to get high-speed Internet service if you want it, availability is still the thorn in the side of the broadband industry.

second, though upstream speeds are sometimes limited to 128 kilobits per second. Cable modem users share bandwidth with other users in their neighborhood, which doesn't present significant security risks for home users, but can be a reason for businesses to opt for DSL.

Though chances are greater than ever that you'll be able to get high-speed Internet service if you want it, availability is still the thorn in the side of the broadband industry. Many providers offer forms at their Web sites that you can fill out, with your address or phone number, which will then indicate whether service is available at your location.

Who will win the broadband battle? Though both are growing quickly, cable has a two-year head start over DSL, and most analysts feel that cable will remain the more popular choice.



Reid Goldsborough is a syndicated columnist and author of the book *Straight Talk About the Information Superhighway*. He can be reached at reidgold@netaxs.com or <http://members.home.net/reidgold>.

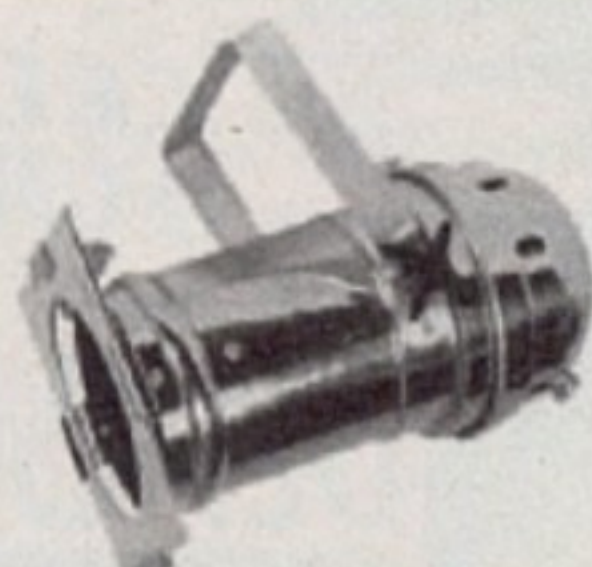
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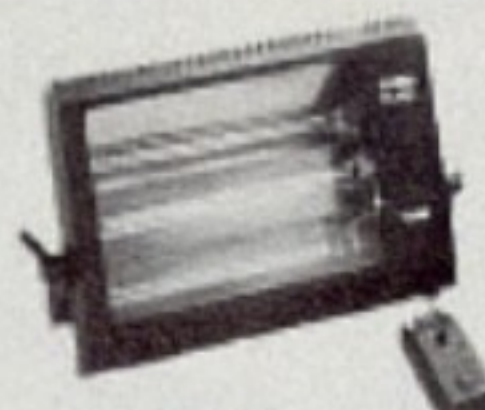


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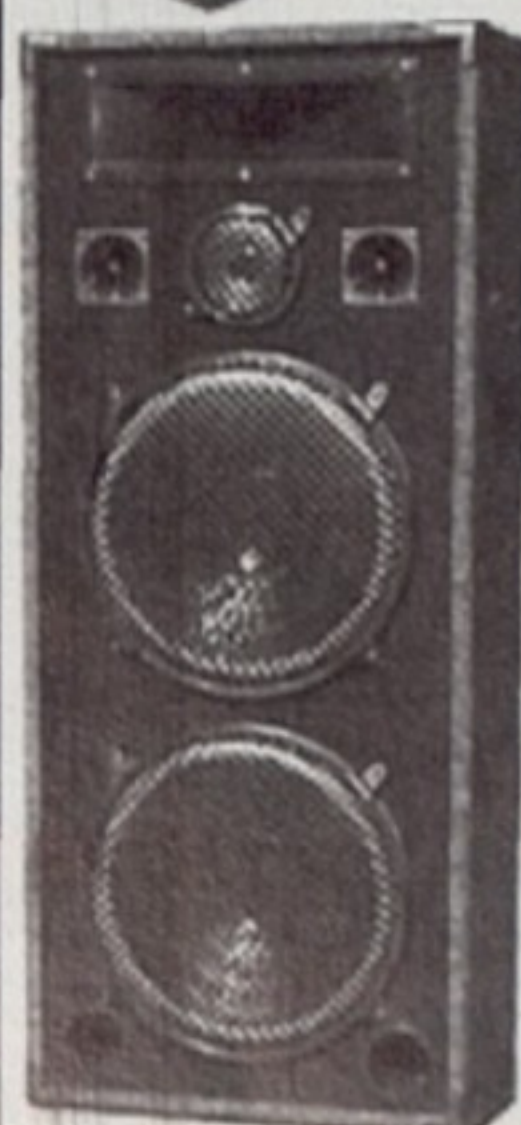
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BOOKREVIEW

MP3 and the Digital Music Revolution

You've almost certainly heard the term "MP3," and you may be wondering just how to get started downloading and enjoying music with your computer.

John Hedtke's book *MP3 and the Digital Music Revolution* (\$27.95, Top Floor Publishing, ISBN 0-9661032-4-6) provides an accessible on-ramp to this musical lane of the Information Superhighway. Hedtke has succeeded in getting all the pertinent information down in an easy-to-read format, complete with graphics of screens you'll find when using the software discussed in the book. With a detailed table of contents, a helpful introductory section that outlines each chapter, and summaries at the beginning and end of each chapter, this book is a quick reference guide as well as a good overview of MP3.

The included CD contains MusicMatch Jukebox for playing and processing MP3 files as well as Winamp, one of the most popular MP3 players. These are shareware titles that you are expected to register after checking them out.

After touching on the basics of MP3, chapter one walks you through installing, setting up, and using MusicMatch Jukebox. Using MusicMatch to create playlists, to add to your collection of MP3 tracks, and edit track information are all covered in chapter two. Take note that the demo version of MusicMatch Jukebox you receive with the book only allows you to record five tracks. You'll have to register and pay for the full version (at the time of publication, version 4.2 at a cost of \$29.99) to get full functionality.

Although it may seem a bit commercial to focus on one piece of software in an introductory book like this, it actually makes sense when you consider the common functions all MP3 players and encoders share. Fortunately, chapter seven, "Using Other Software," gives an overview of other popular programs for playing, recording and manipulating MP3 files. In this section the author's descriptions of Winamp, Sonique, Unreal Player Max, and other MP3 player/encoder programs appear to be fair and informative.

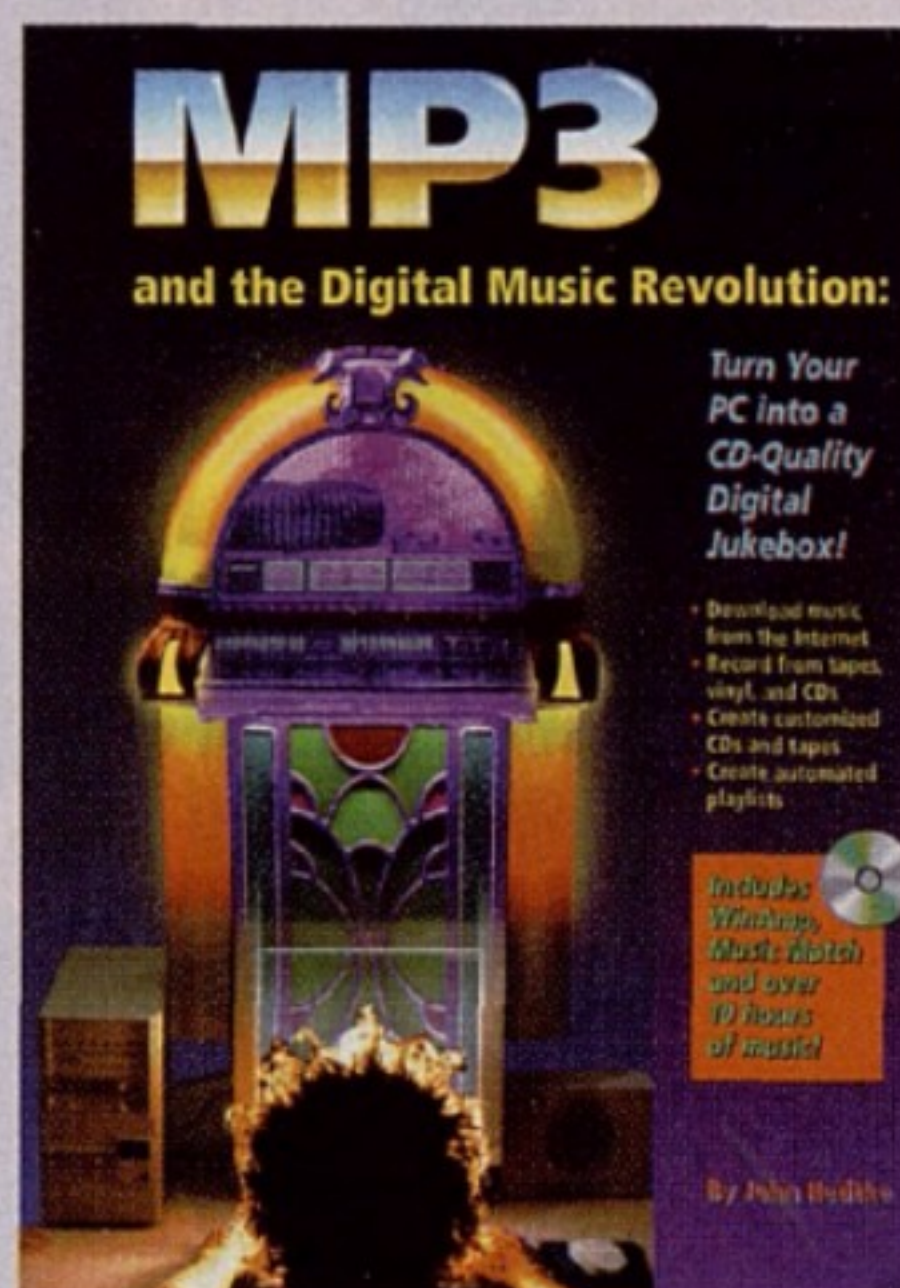
Back in chapter three you'll find tips on getting MP3 tracks from Web sites, newsgroups, and FTP sites, as well as advice on searching for songs, and upgrading your hardware to handle your quest for online music.

Chapter four introduces the concepts behind "ripping" or recording tracks from other formats into MP3. After a brief overview of the different digital formats and an explanation of how MP3 compression works, ripping songs from your CDs into your computer is covered. You'll also find out how to create MP3 files of songs from your LPs and cassettes.

The remaining chapters cover connecting your computer for audio playback and recording, editing your MP3 files, burning CDs, and, as already mentioned, using other MP3 software. Chapter eight gives a thorough overview of available hardware options for playing MP3 files away from your computer. Especially useful is an appendix, which lists online resources for everything related to MP3.

Hedtke's style is very readable and his explanations of technical concepts get right to the point. For anyone who wants to avoid a lot of trial and error in the process of finding, downloading and playing MP3 files, this is the book for you. Seasoned computer experts probably won't find anything new here, but they are obviously not the intended audience.

For further information, go to <http://TopFloor.com/mp3/> or call (800) 247-6553.



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The PC Fix

IS IT WORTH UPGRADING YOUR PC WHEN MANUFACTURERS ARE GIVING THEM AWAY?

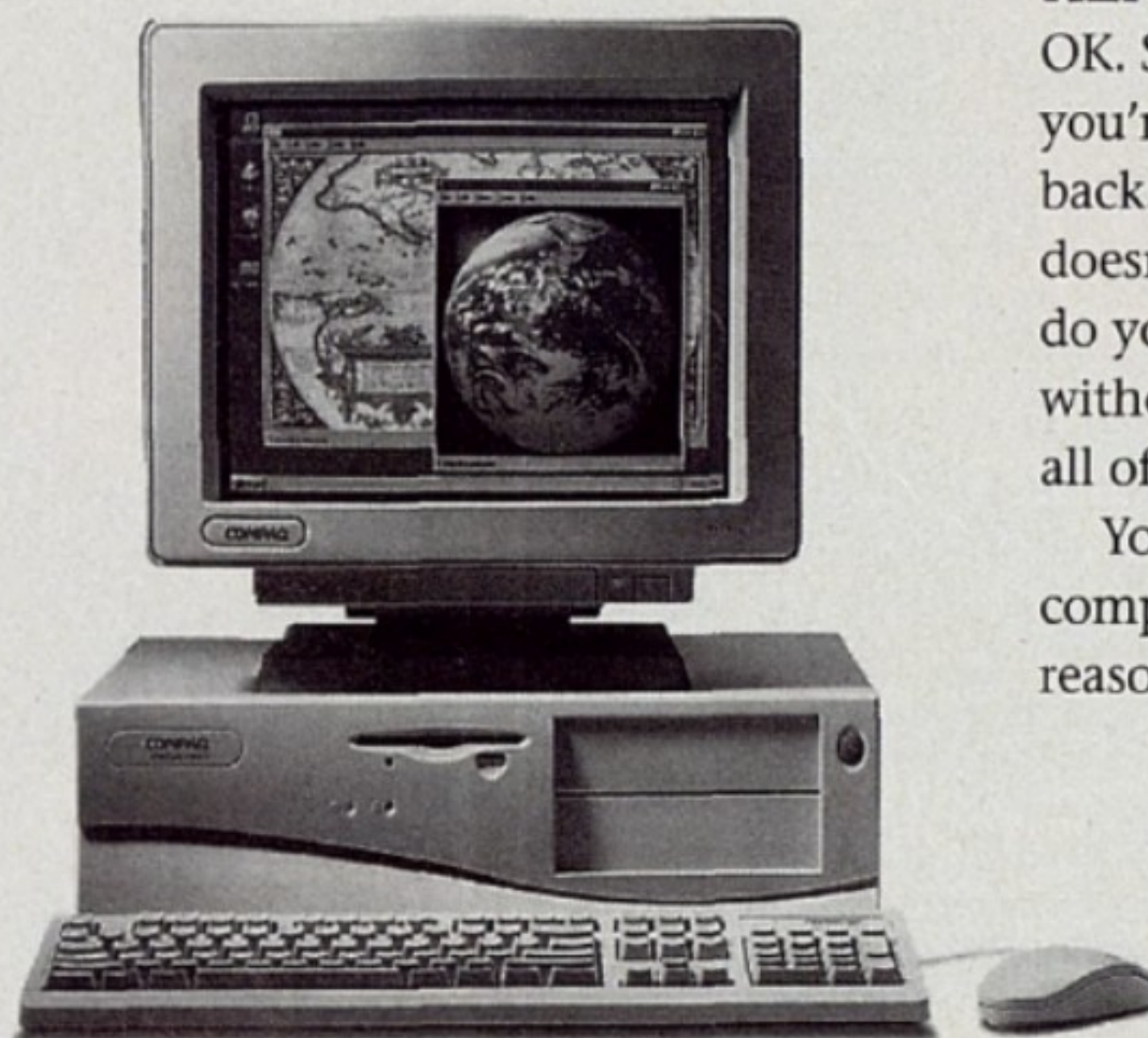
BY REID GOLDSBOROUGH,
EDITED BY RENÉE LASSIAL

Buying a new computer these days is like playing the stock market. Whether or not you get the latest equipment for the best price is anyone's guess. Will you get your computer home only to find out it is already outdated or that prices for that model have been drastically reduced since your purchase... an hour ago?

Because the computer business is so competitive, technological advancements are running rampant. Who can keep up? For the average consumer, it's almost impossible.

But we feel we must. Possibly because hardware manufacturers continue to put out faster processors and larger hard drives, and software manufacturers follow suit with new programs that require and eat up all that new speed and space. No sooner do you install more memory and the latest operating system and your computer is yelling, "Feed me!"

So we run to the computer store in desperation crying, "I need more memory!" The computer revolution has turned us into a world of silicon junkies in constant search of a quick fix.



REHAB

OK. So you admit to the fact that you're hooked. There's no going back. Technology only advances, it doesn't regress. The question is, how do you keep up your computer habit without finding it necessary to hock all of your worldly possessions?

You can continue to upgrade your computer piece by piece. It seems reasonable at first. If you have a

computer that cost around \$1,400 two years ago and want to increase the hard drive from 4.3 GB to 8.4 GB, you can do it today for little more than \$100. That certainly sounds reason-

able, you say. Maybe it is. But then you find your modem isn't fast enough (\$25), and your video card doesn't have enough memory (\$35), and then your processor isn't fast enough (\$130). To make matters worse, when it comes time to replace the motherboard (\$100), you find out you need a new case (\$50) in order for it to fit!

That doesn't even include additional memory, which is usually the first upgrade you make. With memory prices at an all-time high, it's not even worth considering.

When all is said and done, you realize your two-year old, \$1,400 computer has now cost you an additional \$400. And

With all the special offers available today, it looks like it may make more sense to just buy a whole new computer rather than salvage the old one.

that doesn't include service, if you can't install the hardware yourself. To top it off, by the time you finish upgrading everything, it's time to start all over again! Is it worth it? Six months ago, maybe. Today, however, not likely.

DISPOSABLE SOCIETY

Computer dealers are making it easier and easier for you to get your hands on the goods by encouraging our willingness for disposable items. There are numerous incentives, such as rebates, to get you hooked and coming back for more. With all the special offers available today, it looks like it may make more sense to just buy a whole new computer rather than salvage the old one.

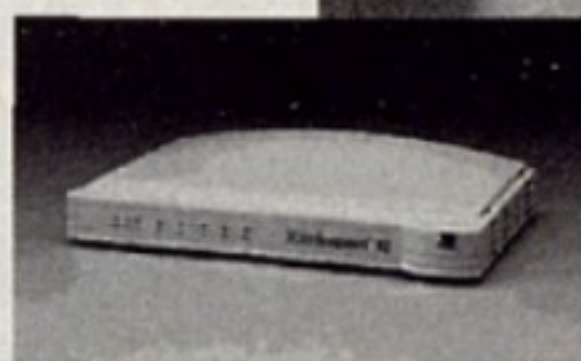
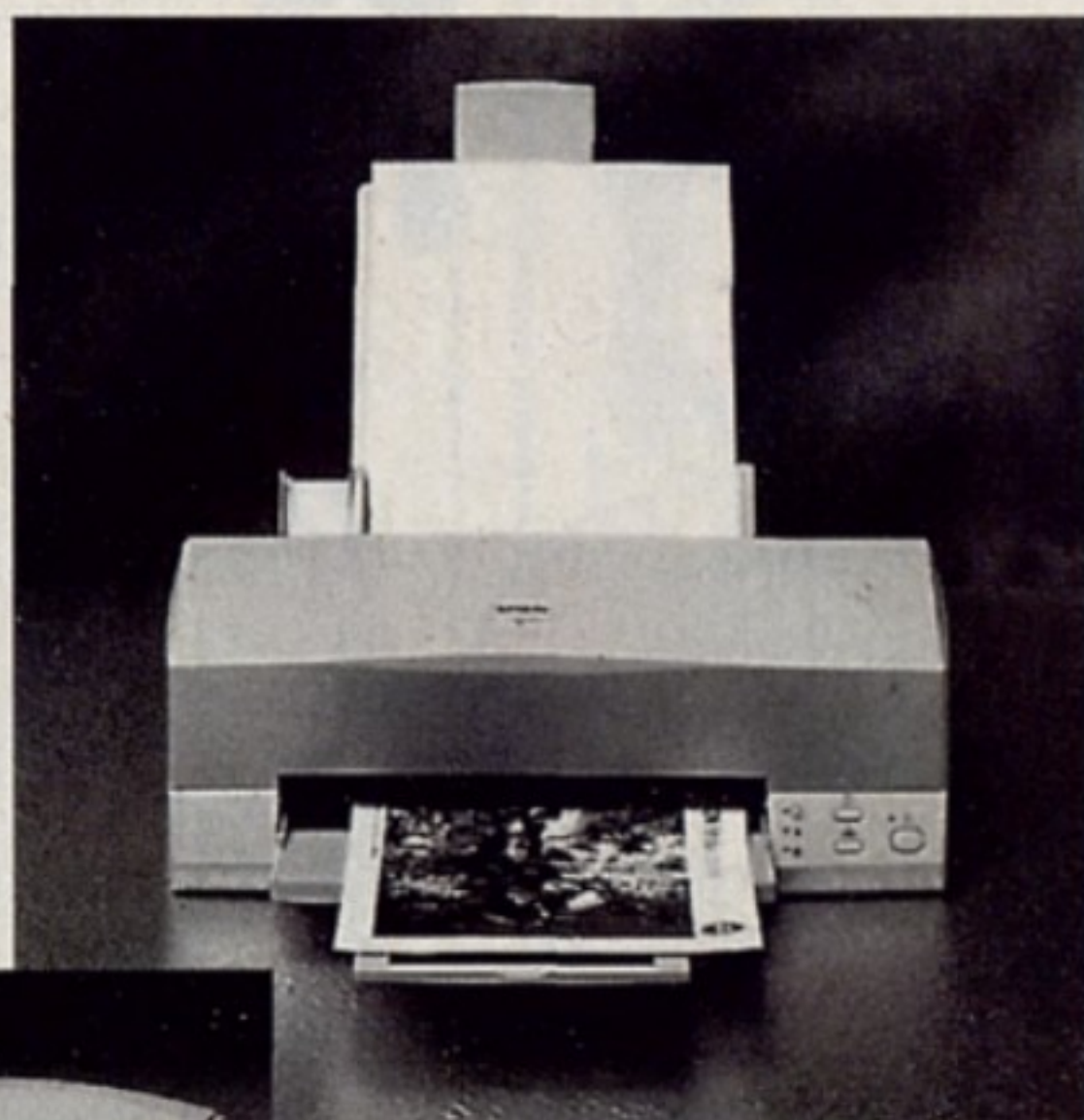
For about \$400 you can upgrade your current computer, or for the same amount or less you can get a brand new one. For example, one offer (available at press time) is the Intel Celeron™ 400 MHz PC with a 6.4 hard drive available for \$179.99. If you need a 15-inch monitor and bubble jet printer, you can buy all three pieces for only \$259.99 (after rebates). If you shop around, you'll also find deals that rebate the entire cost of the computer (probably not including the monitor).

The only catch to all these deals are, you have to subscribe to the participating online service for a specified amount of time. Let's face it, you were going to subscribe to the Internet anyway, right? So why not get the computer for free? At least it won't hurt as much when you find out it's worthless a year or two later.

SOFT SELL

That takes care of the hardware dilemma, but what about software and its constant upgrade costs? Well, if you take the advice to replace instead of upgrade your PC, the software problem takes care of itself, since most computers come preloaded with the latest versions of operating systems, word processing and Internet service software.

If, however, you choose to upgrade your hardware, then



you have to decide when to upgrade your software. One argument against most software is that the upgrades aren't as compelling as they once were. The computer revolution is now two decades old and most programs have already gone through many upgrades. "Mature" software has less room for further improvement. Many computer users are realizing that upgrading software shouldn't be a knee-jerk process.

If you're running Windows 95 without problems and don't need the USB support of Windows 98, save your money. Unless you can benefit from Microsoft Office 2000's collaboration and Web-integration features, stick to Office 97. Just because there's an upgrade out there, doesn't mean you have to buy it.

"Mature" software has less room for further improvement. Many computer users are realizing that upgrading software shouldn't be a knee-jerk process.

WEIGH YOUR OPTIONS

As with most things, there are always exceptions to the rule. Under certain circumstances, it may make sense to add components to your current system, rather than starting all over.

If not too long ago your PC was a top-of-the-line model with all the options, including a 17-inch or larger monitor, purchasing a "bundled" computer outfit doesn't make a lot of sense. You would be paying for a lot of stuff you don't want or need. It also may not be worth it if the "free" PC doesn't provide a good enough upgrade—for example, going from a 4.3 GB hard drive to a 6.4 GB. You also may not like being required to subscribe to an Internet service for a

specified amount of time. If that is the case, you are probably better doing things on your own.

It all comes down to two ideals. "If it ain't broke, don't fix it," or "You can't teach an old dog new tricks." You decide.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or <http://members.home.net/reidgold>.

Do You DVD?

THE QUESTION IS...IS IT TIME TO ADJUST TO YET ANOTHER FORMAT CHANGE?

BY GREG TUTWILER

You've been hearing the hype about digital versatile disc (DVD) for a little over two years now and you may still be asking, "What's the big deal? I'm doing just fine with my CDG karaoke library, I don't need DVD... do I?" At least that's the way I felt when I first heard DVD touted as the wave of the future.

It sounded like the same song and dance we heard when the compact disc (CD) format was first introduced, and we all know how that came out. It took some time, and cost a few bucks, but

little by little we replaced all of our LPs and 45s with the more compact and reliable discs. So does this DVD thing mean that we'll have to replace all of our CDGs? Maybe, maybe not.

WHAT'S IT ALL MEAN?

In 1980, Pioneer Electronics introduced the world's first laser disc (LD) player. Depending on what account you read, karaoke was "born" shortly thereafter in Japan. It wasn't long before karaoke began to show up in nightclubs around the world. Pioneer quickly reacted by creating the industry's first karaoke library on LD.

LD karaoke put the lyrics on the

screen for the singer and included full motion video in the background, giving the audience something interesting to watch while the singer performed. Compared to the standard broadcast video signal of 330 horizontal lines of resolution, LD offers 425 horizontal lines. VHS and 8 mm tape both play at 240 horizontal lines, so the LD format gives KJs a superior video picture to go along with their new form of entertainment.

While the LD format offers a more visually stimulating end result, the discs are heavy and cumbersome to use. An LD can only hold 60 minutes per side on a 12-inch, double-sided disc and, at \$100 per disc, it is a very expensive format.

ENTER THE CDG

By the mid '90s, LD began to be overshadowed by the newer, less expensive CDG (compact disc plus graphics) format. Without sacrificing audio quality, the 5-inch disc is considerably lighter and more transportable. The song lyrics are imbedded on a blue screen, which actually makes them easier to read. The format was quickly adopted because KJs were willing to sacrifice the full motion video images of LD in exchange for a 70 percent reduction in cost for a CDG.

While the LD format is still used by some KJs today, it's no longer supported by manufacturers and, therefore, has ceased to be released. The CDG format is currently the accepted standard for karaoke today... for now.

OTHER OPTIONS

Sandwiched in between LD and CDG is a short-lived technology called video compact disc (VCD), which uses the 5-inch size with a signal compression technique called MPEG-1.

MPEG-1 compression allows recording to take place in 1/20th to 1/50th of the space needed for the uncompressed data recording. By compressing the data, however, a lot of the video quality is lost. The motion is jerky and complex pictures turn out coarse. On screen, it is barely comparable to an analog video picture such as on VHS.

The bigger problem with VCD is that it requires the purchase of new playback hardware, which few consumers are willing to do. VCD, while still available, never really took off with the consumer. It is rumored, however, that a "Super" VCD may be on the horizon.

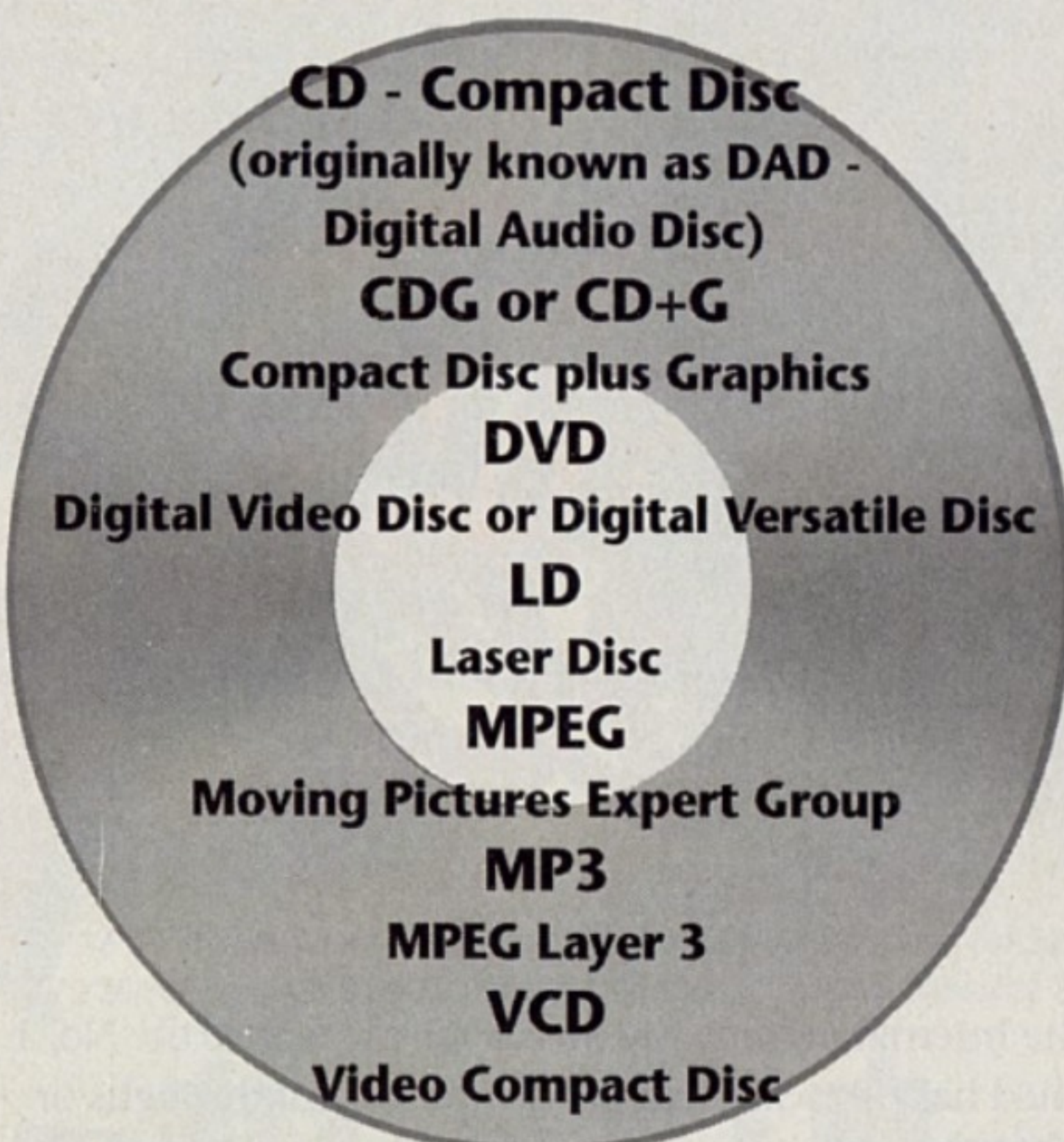
THE REAL FORMAT

This brings us to the technology/format called DVD. Around 1997, a group of industry giants, including Sony, Philips and Pioneer, began introducing a playback format that is destined to revolutionize every aspect of the audio and video me-



There's a whole lotta abbreviating goin' on!

Here's a list of popular terms as they relate to **DIGITAL FORMATS**:

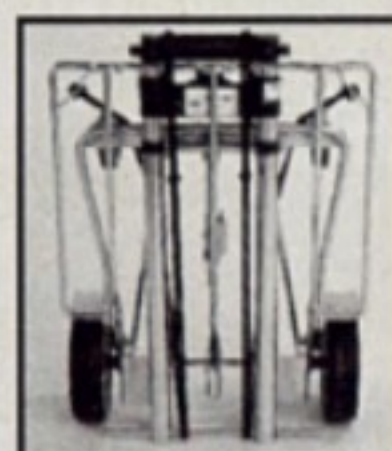


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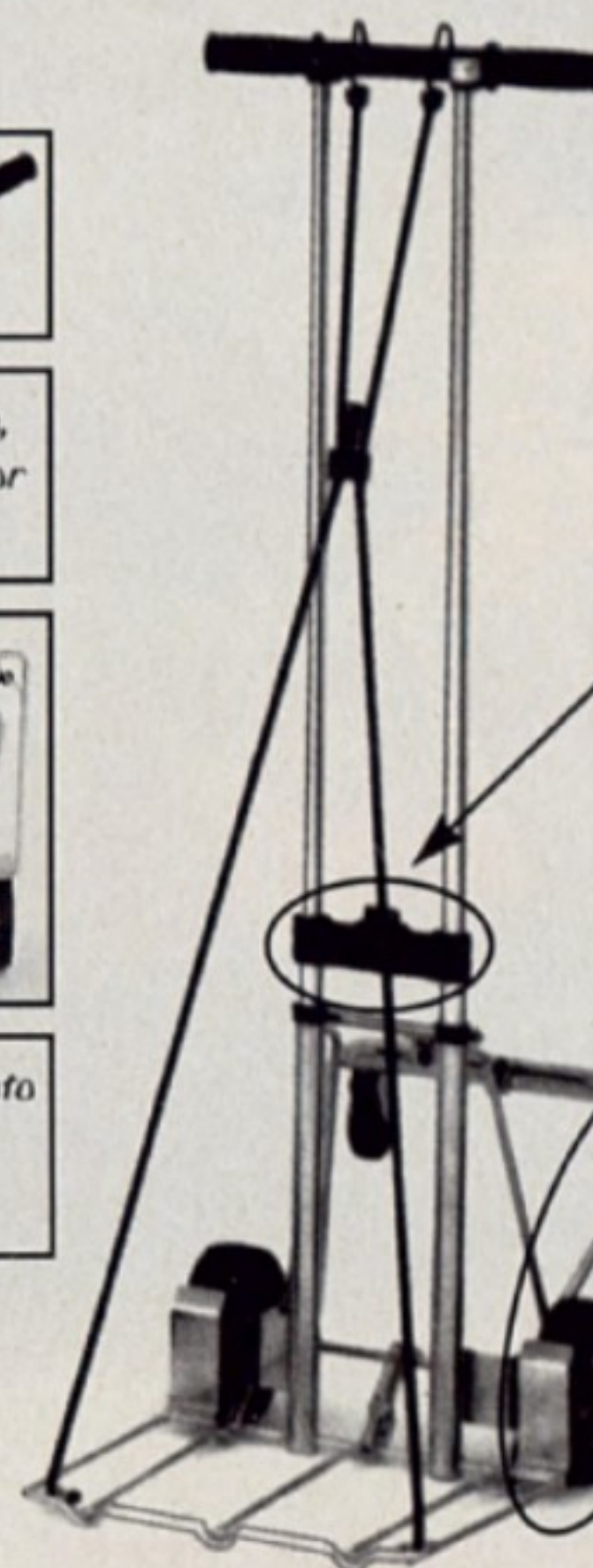
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MP3 Technology Better than sex?

**STRAIGHT TALK ABOUT THE
INTERNET AND HOW IT
WILL AFFECT DJs, ARTISTS
AND LIFE AS WE KNOW IT.**

BY LAURA BETTERLY
WITH ROBERT S. NAHAS

Ever since the Internet became the Mecca for the world, the No. 1 topic searched has been SEX. No other topics, breakthroughs or technologies have ever come close to the widespread interest that this three-letter word has generated. If something were to win over the millions of straining eyeballs from the sexual sideshows that infest the Net, it would have to be exciting, powerful, effective, useful and very creative.

Impossible as it sounds, it actually has happened. There is a new subject on the Internet that has become the No. 1 searched topic, even beating out sex. It's likely you've heard of it — MPEG Layer 3, better known as MP3. For the first time, the majority of on-line users are typing "m-p-3" instead of "s-e-x" on their keyboards. It is quite refreshing, to say the least, that a subject relating to the arts is so popular.

"So what's all the excitement about," you might ask? In short, there now exists a technology, which empowers lovers of music — both the artist and the listener — like never before.

REWIND

MPEG, pronounced "em-peg," stands for Moving Picture Experts Group. This acronym stands for two things: First, it is a sophisticated technology designed for compressing and transmitting audio-visual information (i.e. music and video) over networks such as: satellite, the Internet and telephone. It does this without any detectable loss in quality of the sound or picture.

Second, it is an industry-standards group that helps make the coding and transmission of audio and visual information universally compatible. (When you hear of MPEG, it is usually referring to the technology.)

The potential that this tremendous breakthrough offers us is almost overwhelming when one realizes its true capabilities. This is the start of something very big.

THE MUSIC

MP3 is an extension of MPEG technology that specifically deals with how music and other audio files are compressed and stored on a computer disk. Layer 3 is the third evolution audio coding standards in the technol-

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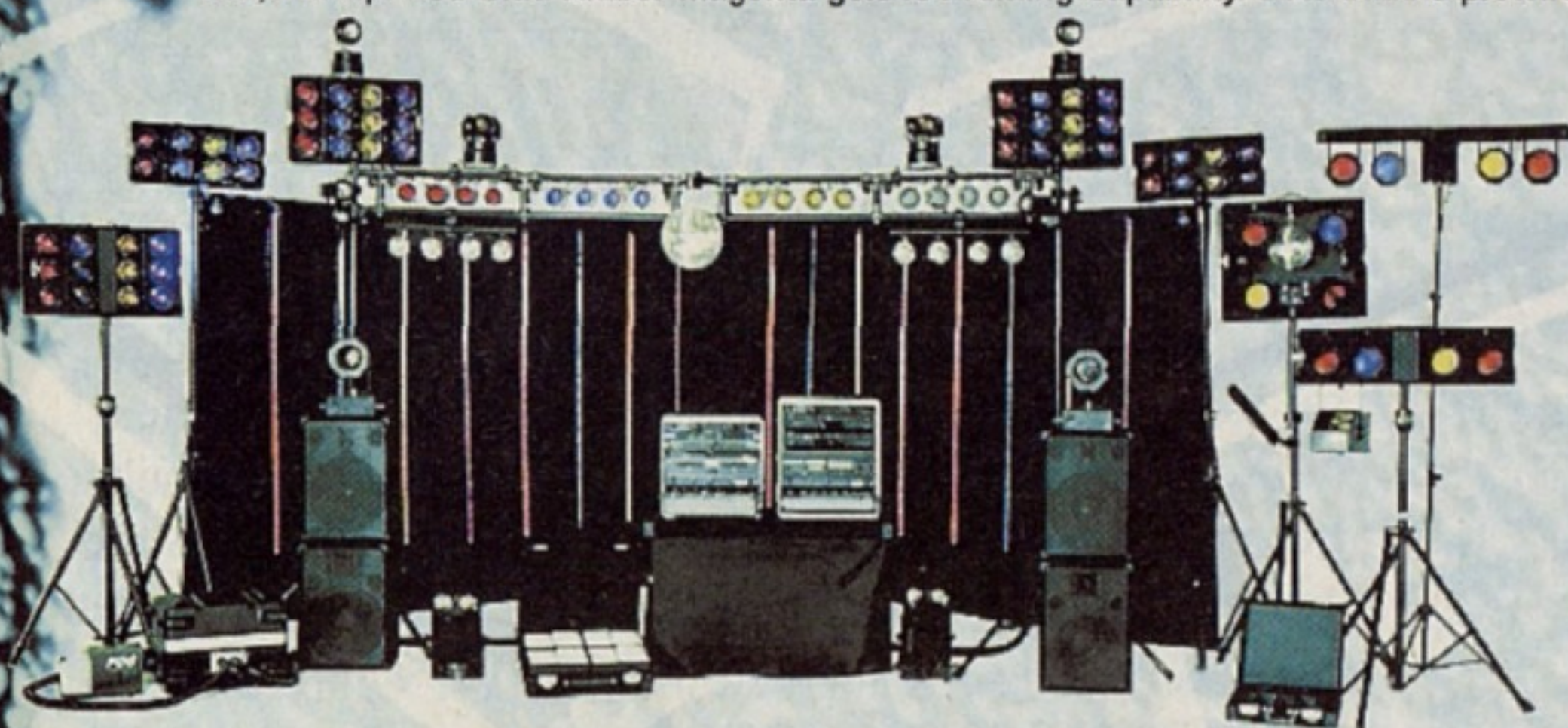
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REALITYCHECK

ogy. With MP3, it is possible to produce CD-quality sound while only using up approximately one-tenth the amount of disk space normally used on CDs.

For example, where you usually get about one hour of music on a CD, with MP3 files you can get approximately 10 to 11 hours of music on the CD. The MP3 format does this by analyzing the audio files and discerning which are within the range of a human ear's ability to hear and which are not. The hearing range of the human ear is within 20 Hz (cycles per second) and 20,000 Hz. The MP3 format discards the non-discernable sounds, saving big chunks of disk space. Pretty smart!

Just as CDs replaced vinyl records because of their significant advantages, MP3 is the next generation digital format for recording and storing music. This format has great advantages over previous technologies. For one, you, as a DJ, can go to a gig with your whole repertoire of music on a couple of disks instead of having to lug boxes of records, cassettes or CDs.

The standards of MP3 are considered open in that they are protected by the ISO (International Standards Organization). This means that they are not controlled by private enterprise and are clearly set and defined for universal utilization. These standards cannot be changed without the ISO's approval.

ARTS AND CRAFTINESS

How MP3 will ultimately effect music artists (DJs and musicians) and listeners is far too uncertain to go into at this time. However, to give you an idea of the potential power this format holds, let's take a look at a few aspects.

Since the beginning of recorded music, the only way for artists to make their work available to the world has been through the record labels. Unless you're a millionaire, it's basically impossible to fund the entire project costs of studio time, high volume CD burning, promotion, cover design and distribution (to name a few).

As history shows, it has been a standard business practice of record labels to control and exploit the artist for their own vested interests. Well-crafted, ultimatum-style contracts take copyright ownership of the artist's works. This results in the artist no longer owning his or her creations. Typically, artists only receive a minute percentage of the financial earnings made from their creativity and hard work. Cold, hardcore business has been tainting the splendor of creativity and turning it into a degrading "take it or leave it" affair. But this is all about to change because of MP3 technology.

IT'S A NEW DAY

As long as MP3 remains available for anyone to use as part of an inalienable right to communicate freely in the best way that our culture has to offer, musicians will be empowered to

With this improved ability to download music tracks over the Internet, the need for "the middlemen" (record labels, their lawyers, promoters, etc.) becomes null.

hold a stronger position for fair-minded recording contracts, or even bypass them altogether if they wish.

In the field of writing, an author has the option

of utilizing a publisher to produce his or her book or can self-publish, if the contract offered is undesirable or unfair. In many cases, the author can make out better by self-publishing because the percentage of profit per book is much higher and he gets to keep the copyrights.

With musicians' newfound ability to self-publish and promote themselves through the Internet, as well as distribute their music, comes an even playing field between the artist and "The Big Five" record labels.

Now musicians can have their own songs recorded in MP3, one at a time, if financially necessary, and instantly disseminated to the world over the Internet through established Web sites or their own Web page. There are more and more musician-oriented companies that are making it possible for artists (such as DJs, singers, songwriters and musicians) to record their works in MP3 format. With this improved ability to download music tracks over the Internet, the need for "the middlemen" (record labels, their lawyers, promoters, etc.) becomes null.

It's certainly no wonder that the RIAA (Recording Industry Association of America), the group that represents the record labels, is scrambling to figure out a way to manipulate this new technology that liberates the artist and loosens the corporate grip. Without this control, the record labels are left without the ability to back artists into a corner as the only way to get recognized as an artist.

Thus far, their attempts to thwart or control this technology has failed in a number of major lawsuits, which they set forth. One of the biggest and widely known cases was their attack on the Rio, a portable MP3 player made by Diamond Multimedia, which allows you to play MP3 tracks on the fly. The judge on this case did not agree with the RIAA's stand that this product violates the Audio Home Recording Act passed in 1992, which states that royalties should be paid to offset illegal recording of music.

A NEW WORLD

MP3 also means the liberation of the lovers of music: the listeners. Up until now, the listener has been limited to obtaining music that the record industry chooses to offer. Part of the marketing and promotion of music is to create fads and to change them on a regular basis. The theory is that the listeners will not become complacent with the collection they have and will want the newest, coolest sound, keeping sales climbing. This is all fine except for the fact that there have been thousands upon thousands of incredible artists over time whom we never got to hear or meet because of these fads. This massive assault upon the

More Digital Formats!

Though MP3 is expected to remain the dominant format for some time to come, there are other digital formats that exist for playing songs and other audio information. At some point in the future, one of these formats may come to dominate the digital music world.

- ❑ AAC – An MPEG standard that may be the next in line for popularity.
- ❑ AC2/AC3 – A format not part of the MP3 standard that was created and licensed by Dolby.
- ❑ VQF – Created in Japan and offers a higher-quality sound and more compression. Yamaha, Texas Instruments and a few others have licensed this technology.
- ❑ ASFS – A proprietary format created by AudioSoft, which enables secure distribution of music files.
- ❑ E-PAC – A secure (RIAA approved) compression format by Lucent Technologies.
- ❑ A to B – A secure (RIAA approved) compression format.
- ❑ Liquid Audio – A secure (RIAA approved) compression format.

At this point in time, MP3 has the best variety of tools and is offered on a wider spectrum of hardware than any other format. It also does not put as much strain on your hardware. Add these points to its overwhelming popularity and you come up with a winner.

artist is being thwarted thanks to MP3.

The Internet is teeming with Web sites, newsgroups and even FTP (file transfer protocol) sites that are full of music with new artists of all types. New artists are especially encouraged at these sites. There are all kinds of styles and genres to choose from, and new ones are being created regularly. It's absolutely awesome. It's the ideal environment for the artist and the way it should be.

It's amazing that people have been manipulating the creative field of music on our planet in the first place. It just seems more like something out of a science fiction story than real life. Art is for everyone and should be available to everyone without any meddling from anyone. Don't you agree?

We are in pioneering times and, as such, I feel we are on the forefront of the new digital music revolution. Is the revolution going to be MP3? I tend to think so because it's an open format, but I am of the opinion that all the "noise" is not about piracy and royalties; it's really about artistic control. Let's face it, DJs push music content and help the record companies sell more records, so it does not make sense for the record companies not to embrace our industry.

This is about YOU and making your job easier and allowing you to entertain your crowds (and seeing the chiropractor less often). This is an exciting time to be involved in the music industry.

Laura Betterly is president of VisioSonic. She welcomes any comments and suggestions. Her e-mail address is laura@visiosonic.com.



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Focusing on Formats of the Future

RIAA president talks on how the group is reacting to new technologies.

NEW YORK CITY—At the first IMX (Interactive Music Expo) show (August 9-10) the spotlight was on the technologies revolutionizing music distribution and promotion.

Central to the IMX mission was demonstration and instruction on how to implement developing technologies. The comprehensive program offered over 30 workshops, seminars and keynotes with defining information on where the music industry is, and where it's going.

Much of the attention focused on digital compression technologies, such as MP3, music promotion on the Web, and copyright/piracy issues. Among the keynote speakers was Hilary Rosen, president and CEO of the RIAA (Recording Industry Association of America).

Rosen began her talk explaining how, in the technology area, the RIAA is positioning itself as both a strategist and an advocate, citing the RIAA's involvement with the Secure Digital Music Initiative (SDMI). SDMI is a forum for the development of a secure, open framework for playing, storing and distributing digital music. Presently, over 110 companies representing a broad spectrum of information technology and consumer businesses are involved, including many RIAA members.

Rosen said that fighting piracy is part of being an advocate. "Whether it is street vendors or on the Internet, if copyright owners tell us that it is unauthorized, we take it down."

Over the past few years, the Internet in particular has presented some interesting challenges for the trade group. "What I have tried to do with RIAA anti-piracy activity on the Web is enforce and educate. We don't prosecute the people who download; but if you are a repeat offender or someone who is managing very large sites, watch out, we will find you. I am not defensive about this work. I am proud of it."

She went on to say, "Some have argued that the major record companies have been slow to adapt their businesses to the Web. In part, this is true, but it has also been entirely appropriate. The reality is that when large companies hold

billions of dollars of assets on behalf of artists, they are careful with how those assets are used. It is one thing to be in your mom's bedroom developing the new world order on your computer when you have nothing at risk, but record companies and artists still sell 98 percent of their product through traditional bricks and mortar retail. No artist, no matter how visionary, wants their record company to f**k up their Wal-Mart sales."

Rosen's talk took place just days after Diamond Multimedia, the Recording Industry Association of America and the Alliance of Artists and Recording Companies (AARC) dismissed their legal actions and announced a mutually satisfactory resolution of outstanding legal issues related to Diamond's Rio portable Internet music player.

During the Q & A session, Rosen was asked why the RIAA sued Diamond in the first place. "I ask myself that everyday," she replied, explaining that, at the time, the action was necessitated by the RIAA's need to be forward thinking as to the possible effect any novel new format may have on the recording industry.

On the topic of a potential re-recording license for DJs, which would allow U.S. DJs to make a single back-up copy of their music library on a computer or other medium, Rosen said: "I'm sympathetic with DJs who want to facilitate an easy way to get access to their music... It would be nice if we could have a system like the Canadians, but there are a lot of artist contractual problems that make it very difficult to administer. I'm committed to always reviewing the concept, but it's a very tough system and, until there is such a system, DJs are just going to have to do it the way everybody else does and try to get licenses directly (from the labels)."

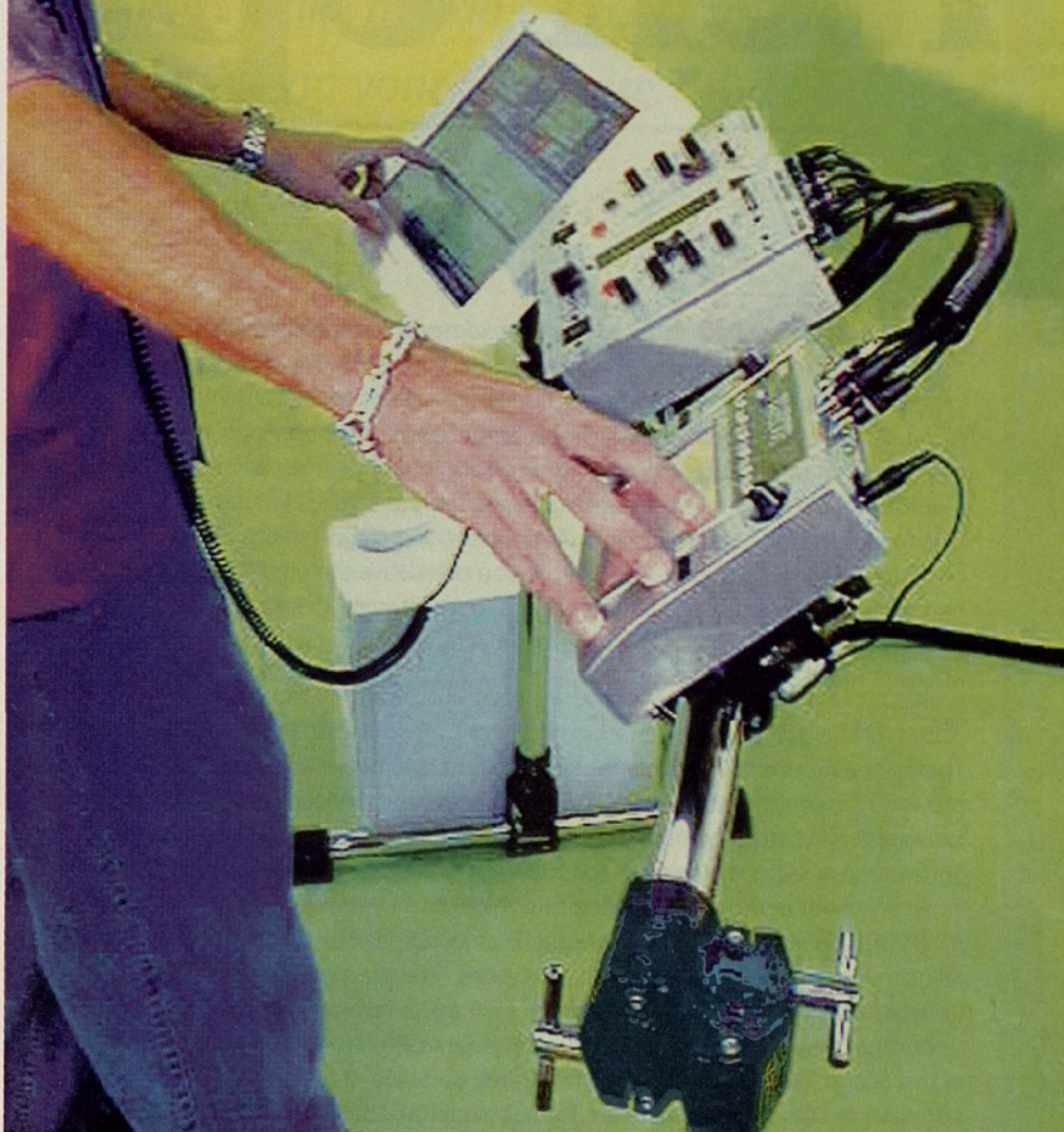


Coming Up!

IMX 2000 will take place October 4-5, 2000 in Los Angeles, Calif. at the LA Convention Center. For information visit their Web site at www.imusicxpo.com.

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Lighten Up!

VisioSonic's DJ Digital 1200SL does much more than lighten your load.

Just as you may have thought vinyl would never be replaced with CDs, some of you may feel that CDs will not be replaced with MP3. The fact is, however, that it is happening as we speak. This conversion affects Mobile DJs immensely... and positively. It means carrying a lightweight laptop computer instead of your current heavy music library. Searching for a song no longer means fingering through your CDs or LPs. With MP3, it's quick and easy to find tracks. No longer will you find CDs missing at the end of the night. In addition, you can do things like set up background music ahead of time, before you even leave the office. You also won't have to spend time mixing songs while trying to entertain the guests. I could go on, but first let's take a look at a software manufacturer who's enabling the DJ industry to use MP3 more effectively.

The players

There are a number of MP3 players designed for DJs. Two that have been reviewed previously in *Mobile Beat* are the PC-based DJ Power and MegaSeg, which is designed for Apple's Macintosh computers. Audio Box's AMPS (Automated Music Program Software) is another player to check out. With the tagline "Let AMPS run the music while you run the show," Audio Box touts high-quality audio on demand. Features of AMPS include auto-mixing, variable pitch, variable speed, individual song level adjustment and instant access to all your music. The program was being revised and updated as we went to press, so look for a complete review in an upcoming issue.

Another player attracting a lot of attention from PC-based mobiles, and the basis of this Scoop, is VisioSonic's DJ Digital 1200SL software. Based on the opinions of a sampling of DJs using this software, it has an interface that is not only DJ friendly, but also gives the operator total command of creativity.

Born in basic

Features of the VisioSonic software include instant start, exact cueing to a fraction of a millisecond, pause with "audio looping" so you can hear the cue point, visual graphics for further adjustment and the ability to pre-listen to cue points when tweeking. In addition, the software has the ability to "auto cue on stop" and skip the silent part at the beginning and end of a track.

Another hot button is "match pitch to BPM," which makes beat matching extremely easy. There are also pitch controls on each of the two players adjustable from plus or minus 4 percent to 52 percent. A metronome assisted BPM counter with a mini player allows tracks to be pitched and bent to make a perfect match. Users can step cues in BPM steps, moving forward and reverse to find the right beat.

The Digital 1200SL software includes an extremely fast CD ripper, with jitter correction, for quick, easy extraction of audio from CDs. In addition, high-quality sound is ensured with a 10-second sound buffer and an improved MPEG decoder with a unique de-click DSP, which suppresses 90 percent of unwanted digital noise

BY GARY THE GEEK

When it comes to mixing on the fly, the search, labeling, grouping and find capabilities make this an excellent solution for organizing your repertoire.

from corrupt MPEG files. The software also dynamically changes the priority of PC jobs depending on the processor load to ensure skip-free playback.

According to the electronic music manager from mp3.com, Evan Bartholomew, "I've been able to provide 5 hours of continuous music at a desert party, keep the crowd ecstatic, and didn't have to pack a single piece of music or worry about sand getting into my needles. Truly a groundbreaking addition to the art of DJ'ing." Two other DJs using the PC DJ Digital 1200SL are Professor Jam from Spinning Crazy Productions and Bobby Morganstein from BMP, who have nothing but rave responses about the system.

Advanced tricks

When it comes to mixing on the fly, the search, labeling, grouping and find capabilities make this an excellent solution for organizing your repertoire. It contains a search engine for the track database, and users can create an unlimited number of groups and sub-groups in the "record case" to store links to tracks on both the hard drive and removable media. Sub groups can then be sorted by BPM, title, artist, version or comment. DJs can easily tag edits with the new ID3v2 Version 3.0 tag standard, which is compatible with both WAV and MPEG files, to store all information about BPM, cue points and other track highlights. The software also allows users to put individual names on cue points.

The system is password protected and wards against changes in music selection while the program is in operation. Encryption of the encoded MP3 files makes it safer from theft and piracy.

The Digital 1200SL can hold an unlimited numbers of tracks in the record case. So, realistically, it will hold as much as your hard drive can handle. As an example, a 10 gb hard drive will hold well over 3,000 tracks at 192 kb VBR. Twenty independent cue points can be set per track. It offers seven different interface options of setup to suit anyone's desires. For example, if you already have a mixer, the Digital 1200SL will display on the computer screen without the virtual mixer.

You can "fast listen" to tracks in headphones when searching for tracks before loading them, and songs can be placed in a "wait list" for temporary storage of tracks before playing. The wait lists can be saved for future use, which means that you can have a group of wait lists saved of completely arranged tracks for different types of events that will play for the entire night. If you can't make it back in time to do the next mix, the auto pilot function takes over and will automatically play tracks from the record case, never allowing any gaps of silence.

The Digital 1200SL supports WAV files, MP3, the new VBR MP3 and encrypted MP3. The product has MIDI control support and can connect to any external MIDI controller.

For more information, visit www.VisioSonic.com, call toll free at (877) 778-4746, or e-mail sales@VisioSonic.com.





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JUICE

continued from page 12

JUST AS YOU GO DIGITAL

According to the October '99 issue of *Popular Science*, a new copy-protection technology from the UK might prevent music CDs from being copied by CD recorders or PCs. In addition, this same coding will negate the benefits of using digital sends from your CD player, turning it into an analog-only device. As the science and technology magazine reports, "These potential limitations are part of the AudioLok red copy-protection technology being developed by UK based C-Dilla, a subsidiary of Macrovision, whose anti-copy system currently prevents videotapes, DVDs, and pay-per-view movies from being recorded on VCR." The report goes on to explain how AudioLok blocks a PC's CD-ROM drive from playing music, making it impossible to record to your hard drive. The company says it can prevent AudioLok discs from being copied on audio CD recorders even when played in regular CD players. On the upside, the electronics industry has a good track record when it comes to challenging any technology which defeats a product function that consumers have already paid for. Stay tuned.

TEN AND GROWING

Ten years ago, Charles Sued acquired \$5,000 worth of inventory and set up shop over an electronics store in New York's south Bronx. Today, Upstairs Records has grown into a multimillion dollar business with two locations and 25 employees. The company's corporate headquarters and mail-order division are now located in a 9,000-square-foot facility in Brooklyn. Ike Kairey, vice president, is amazed at how the company has expanded; "I remember when Charles and I were the order takers, customer service, accounts receivable, and shipping department all by ourselves. We're just thankful for the great customer base we've developed over the years, along with the fabulous reps and manufacturers we work with."

Upstairs Records sells a full line of DJ sound and lighting equipment, studio recording gear, vinyl records, videos and CDs. Their Web site is located at www.upstairsrecords.com

USA TODAY
Friday, Sept. 17th, 1999

PRIVATE SCREENING

A sneak peek at an upcoming movie



'Duets': Bruce Paltrow directs his daughter, Gwyneth, in this road-trip comedy due out in spring. Maria Bello plays a small-town singer, Scott Speedman plays a cabdriver whose love life just hit the skids, Paul Giamatti is a burned-out salesman, and Andre Braugher is an ex-con. Huey Lewis, right, is a karaoke hustler who is unexpectedly reunited with his long-lost daughter, played by Paltrow. All wind up in Omaha, site of the national karaoke competition.

MOVIE NEWS

In our recent ProFile of Karaoke Karl Detken, we told you of Detken's cameo role in *Duets*, the first all-karaoke movie. At the time we went to press, no release date for the movie had been announced. Here's an update: Look for *Duets* in a theatre near you around May 5, 2000. It is expected that the movie will carry an "R" rating.

more Juice on page 89

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It's Time To MAMBO!

WITH THE METEORIC POPULARITY OF LOU BEGA'S INTERPRETATION OF "MAMBO NO. 5," THE MAMBO LIVES AGAIN AS HOT CULTURAL CURRENCY.

BY MIKE FICHER



As a musical form, mambo emerged from the innovative, impromptu piano stylings of Orestes Lopez. A member of the popular Danzon (dance music) Orchestra in Cuba, Lopez spontaneously riffed a furious, inspired dance solo during a stately dance procession, leaving other band members agape with amazement. A short time later, in 1939, he and his brother, Israel, a bassist, formalized the arrangement into a composition called "Mambo."

In Cuba, where the Mambo originated, there's a significant Haitian population. Although a folk dance does not exist with the title, Mambo is a voodoo priestess, who serves villagers as counselor, healer, exorcist, soothsayer, spiritual advisor and organizer of public entertainment.

The man known as the "King of the Mambos," Perez Prado (Cherry Pink and Apple Blossom White), is credited with introducing the dance at La Tropicana nightclub in Havana in 1943. The dance emigrated to the United States in the late 1940s, striking a receptive chord in the east.

A modified version—the original dance had to be toned down due to the violent acrobatics—ignited a golden era for Latin dances and, in particular, the Mambo in the late 1940s

and early 1950s. New York and Havana sizzled with the Mambo beat created by luminaries such as Tito Puente, Mario Bauza, Xavier Cugat, and Beny More. Eventually, the sheer challenge of the dance's rhythm, the emergence of rock 'n' roll and the fad dances, and Castro's takeover of Cuba combined to supplant it.

During the late 1980s, two events helped spark a Mambo mini-revival. The first was the surprise popularity of Patrick Swayze's movie *Dirty Dancing*, with the Mambo as its centerpiece during the climactic dance sequence. Second was the popularity of Oscar Hijuelos' Pulitzer Prize-winning novel *The Mambo Kings Play Songs of Love*.

HOW HOT IS MAMBO NO. 5?

Now thanks to Bega's German-produced, 1980's synthesizer-drenched interpretation of the Prado standard Mambo No. 5, the infectious beat of the Mambo is captivating listeners and dancers once again.

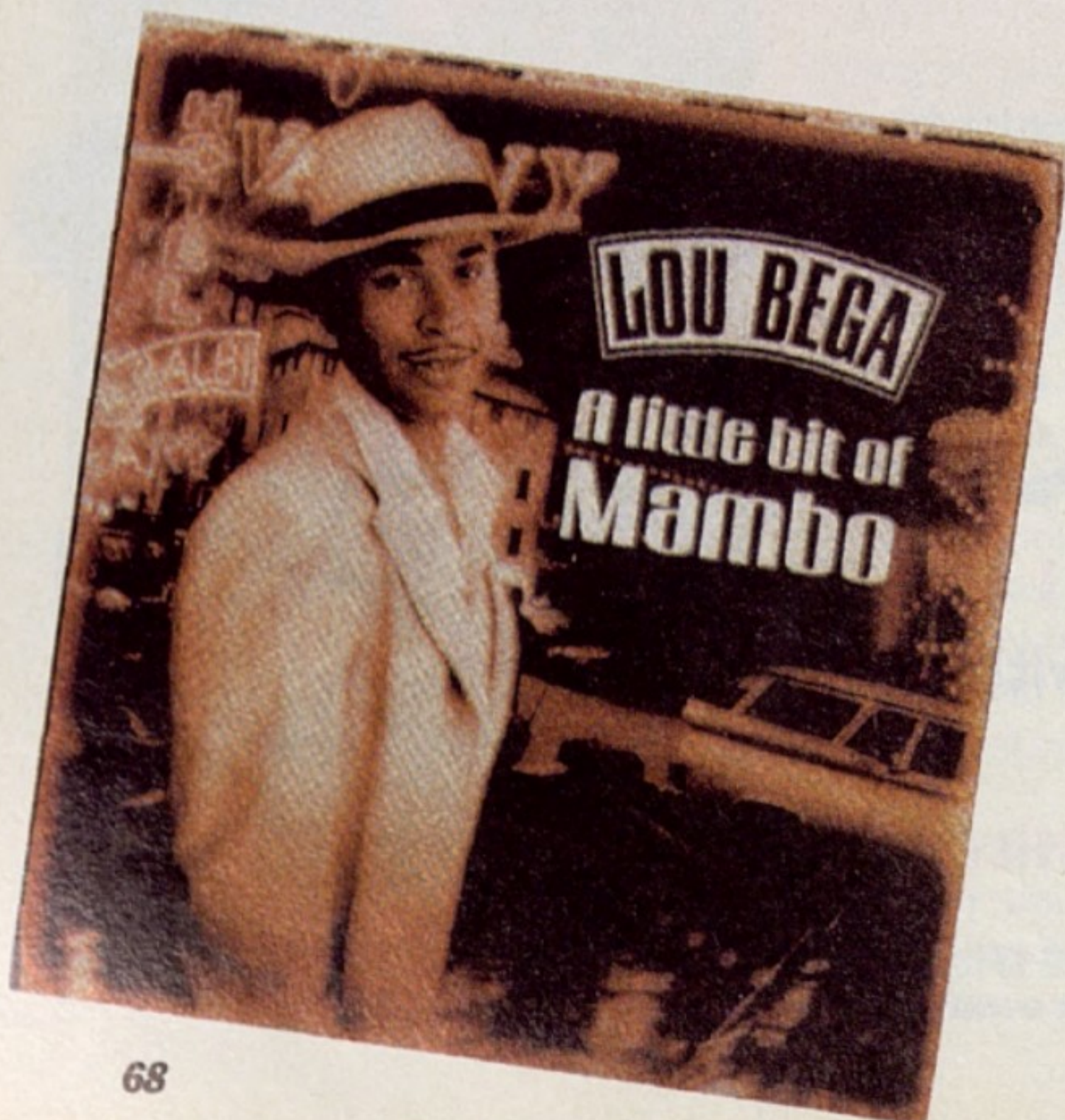
During my most recent instructional tour of England, the song topped the UK charts. Any time the dance was announced at an event, the air instantly sizzled with energy. Nary an occupied chair was found. The song and dance are currently earning a similar reaction across the United States.

As a wedding staple, the song should have a fairly lengthy shelf life into 2000. As a dance, however, I don't see it having the staying power of the Macarena, which is now going on four years. Most of the dances choreographed to the song are beyond the parameters of quick adoption at an event. Frankly, the simple volume of dances composed to the song limit broad application. In fact, one popular British dance magazine received so many dances choreographed to the song *before* Bega's hit was released, they had to pare the list to two for publication.

Attesting to the complexity of the *Mambo No. 5* compositions, one of the most popular versions in the UK includes an 80-count main pattern and three different breaks of 8, 16, and 64 counts. However, one of the simpler and more popular of the dizzying array of *Mambo No. 5* dances is offered in the accompanying chart.

The Mambo is back, so enjoy the ride into 2000. Hopefully, it will be as fun as its initial run five decades ago.

Join Mike Ficher for a discussion entitled *Dance From The '50s To The '90s*, February 23, 2000 at the Mobile Beat DJ Show in Las Vegas!



Move Those Hips!

The Mambo is from the Latin family of dances, so be sure to accentuate the hip movement (Cuban motion) to properly simulate the original music and dance.

BASIC MAMBO PARTNERS STEP

POSITION: Basic ballroom or closed position

BEAT: 2, 3, 4, 1

Count	Steps
1 & 2, 3, 4	Step forward w/LEFT; rock in place w/RIGHT; Return LEFT next to right; HOLD Step back w/RIGHT; rock in place w/LEFT; Return RIGHT next to left: HOLD
5 & 6, 7, 8	Step back w/RIGHT; rock in place w/LEFT Step forward w/LEFT; rock in place w/RIGHT

MAMBO - SINGLES - MAMBO NO. 5 LINE DANCE

Choreographed by: The Mambo Maniacs
(Tammy Wyatt, Peter Metelnick, Susanne Schalewa, Gert Wollschlager, and Dave Ingram)

Description: 48 count, 4 wall line dance

Music: Mambo No. 5 by Lou Bega

This song has a 32-count intro. Start 16 counts after "Ladies and Gentleman, this is Mambo No. 5." The dance will start before he starts singing the lyrics of the song. This dance was inspired by some of the song's lyrics.

Count	Steps
	Jazz jumps forward & back (with optional clap), hitch turn 1/4 left
& 1-2	Step right foot forward, step left foot beside right, hold (optional clap)
& 3-4	Step right foot back, step left foot beside right, hold (optional clap)
& 5-6	Hitch right knee up and turn 1/4 left on ball of left foot, touch right toes to right side, hold
& 7-8	Hitch right knee up and turn 1/2 left on ball of left foot, touch right toes to right side, hold Punch high (right then left), puch low (right then left)
Hand placement: make a fist with right hand, cup left hand over right	
1	Punch hands high towards 2:00 & push hips left as you slide right foot beside left
2	Bring hands back to chest level & hips to center

Punch hands high towards 10:00 & push hips to right
Bring hands back to chest level & hips to center
Punch hands low towards 4:00 & push hips to left
Bring hands back to chest level & hips to center
Punch hands low 8:00 & push hips to right
Bring hands back to chest level & push hips to center (end with weight on right foot)

MAMBO LEFT, HOLD, MAMBO RIGHT, HOLD

Step left foot to left side, step right foot in place, step left foot beside right, hold
Step right foot to right side, step left foot in place, step right foot beside left, hold

MAMBO FRONT, HOLD, 1/2 RIGHT MONTEREY TOUCH, HOLD

Step left foot forward, step right foot in place, step left foot beside right, hold
Touch right toes to right side, pivot 1/2 right on left foot bringing right foot beside left
Touch left toes to left side, hold

FORWARD STEP, LOCK STEP, HOLD & CLAP, STEP, CLAP TWICE, HOLD

Step left foot forward, lock step right foot behind left, step left foot forward, hold & clap
Step right foot forward turning shoulders 45 degrees left, clap, clap hold (weight remains on right foot)

MAMBO WITH 1/2 TURN RIGHT, WALK, HOLD, WALK, HOLD

Step left foot forward, step right foot in place
Pivot 1/2 turn left on right foot and step left foot forward, hold
Step right foot forward, hold, step left foot forward, hold

REPEAT

A DJ's Guide to Latin Music

With artists such as Ricky Martin, Jennifer Lopez, Olga Tanon, Elvis Crespo, and a host of others churning out songs you just can't help but dance to, the more you know about Latin music, the better you can serve your audiences.

DJs Jose Miguel and Chuck Fresh have been infusing Latin music into their mainstream DJ shows and club gigs since the late eighties. As a result, they've become highly requested in the Philadelphia area. Their first bit of advice, a book entitled *A DJ's Guide to Latin Music*, explains how to get to know the culture and the music.

"Once you are recognized by the Latino-American community as a responsible DJ with the right music, they will stay loyal and call you again and again to perform. Since Latin-American families can be quite extensive, this can be a healthy boost to your income," write Miguel and Fresh.

Designed as a crash course for DJs, the book puts an emphasis on the demystification of Latin music. Its goal is to give you the confidence and knowledge to seamlessly fit Latin music into your regular format.

Following a brief yet thorough explanation of who the Hispanic-American customer is, the book offers an enlightening list of what is and isn't Latin music. It offers a breakdown of the wide range of styles and dances into the two main categories you need to be most familiar with: Salsa and Merengue. From that point, Miguel and Fresh introduce the main players on the Latin music scene, with a discussion of the two main categories,

and an extensive list of music for your Latin library.

The book wraps up with some valuable pointers on how to best make Latin work in your format and some essential communication tips to help you understand Spanish requests. Overall, *A DJ's Guide to Latin Music* is an excellent primer for DJs who know Latin music is growing, but haven't got a clue where to start. And at just 42 pages, it wastes no time getting to the important points.

To aid your understanding, a 10-track Latin music CD is packaged with the book. The CD contains a sampling of the styles discussed in the book, including Salsa, Meringue, Tango, Flamenco, Cumbia, and others. An evening with this book, the CD and a bag of Nachos and you'll be on the dancefloor howling "Ooh, bebé, mis pantalones esta en el fuego!" (Ooh baby my pants are on fire!)

You can purchase *A DJ's Guide to Latin Music* for \$39.99 through www.djresource.com or amazon.com (bonus CD does not ship with orders through amazon.com) or call (800) 373-7625.



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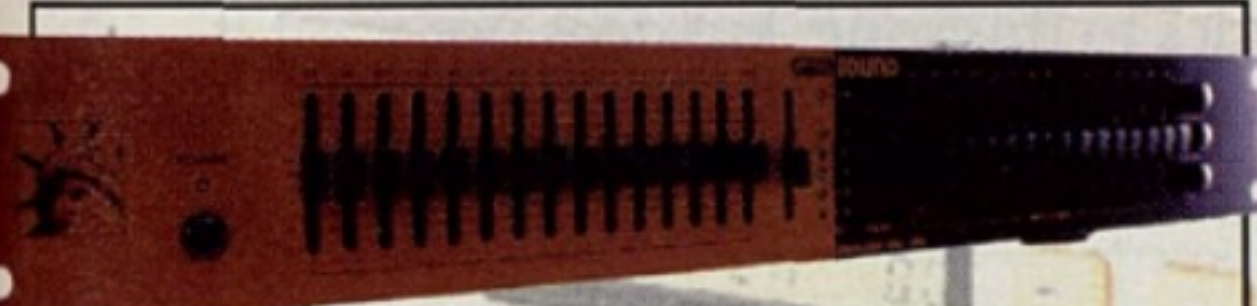
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BY JAY MAXWELL

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ANY FORMAT, AND ESPECIALLY TO
BRIDES AND GROOMS LOOKING TO
EXPRESS THEIR LOVE IN A SONG.

Over the last several years, more songs by country artists have been requested for first dance songs than from any other category. Couples who favor country music, as well as those who say they don't, request songs like *From This Moment On*, *How Do I Live*, or *Your Love Amazes Me* for their first dance.

Though country music has grown in popularity over the last fifteen years, a large part of the population still does not listen to country music on a daily basis. The primary reason so many couples lean toward a country song for their first song is simply... the lyrics. The interesting thing is the number of couples who request country music for their first dance, but won't ask for another country song the rest of the evening.

COUNTRY HAS HEART

Country songs have always been known for their lyrics, more than their music. There was a time when country songs were mostly about beer drinking, cheating, broken hearts and big trucks. That's no longer true. The current generation of country has deeper emotional value, such as being faithful to your mate—not for just one night, but forever! A couple could easily write their own wedding vows using nothing more than the titles of songs like: *I Swear* and *I Cross My Heart*, *From This Moment On*, *Through The Years*, and others.

Two reasons why the number one song, *From This Moment*



On, has skyrocketed to the top is because of the lyrics and the fact that it is a duet. Many couples are looking for a song where both can express their feelings. For instance, the song *Man In Love With You* may be the perfect song for the groom to dedicate to his wife, but it doesn't express the bride's feelings. There is a version of *From This Moment On* without Brian White, but most couples insist we play only the duet. If a couple likes the lyrics to this song, but does not want it with a country slant, they can ask for the mainstream top 40 radio version sung by Shania Twain.

RADIO INFLUENCE

Couples who say they don't like and don't listen to country music will often ask me to play a song that they heard on a radio station, such as adult contemporary or top 40. Little do they know, that song originated from country! It's become common for a top 40 singer and a country artist to record different versions of the same song. Top 40 artists All-4-One re-recorded *I Swear* and *I Can Love You Like That*.

If a song bridges several formats, or is sung by different types of artists, it gives the song more exposure. Therefore it's likely to reach more couples who will choose it for their special day.

The last three songs on the accompanying list have been included for the bride who wants to dance with her father to a country song. I could have squeezed in *Butterfly Kisses* by the Raybon Brothers, but most brides want the Bob Carlisle

Country's Best Bridal Dance Songs

1. From This Moment On Shania Twain & Brian White
2. I Cross My Heart George Strait
3. It's Your Love Tim McGraw & Faith Hill
4. Keeper Of The Stars Tracy Byrd
5. I Swear John Michael Montgomery
6. From Here To Eternity Michael Peterson
7. Amazed Lonestar
8. Love Of My Life Sammy Kershaw
9. To Make You Feel My Love Garth Brooks
10. When You Say Nothing At All Alison Krauss
11. I Love The Way You Love Me John Michael Montgomery
12. Through The Years Kenny Rogers
13. You And I Eddie Rabbitt & Crystal Gayle
14. You're Still The One Shania Twain
15. Grow Old With Me Mary Chapin Carpenter
16. How Do You Fall In Love Alabama
17. Me And You Kenny Chesney
18. Valentine Martina McBride
19. How Do I Live Leann Rimes / Trisha Yearwood
20. I Do Paul Brandt
21. I Can Love You Like That John Michael Montgomery
22. Forever's As Far As I'll Go Alabama
23. Your Love Amazes Me John Berry
24. Maker Said Take Her Alabama
25. Look At Us Vince Gill
26. Love Can Build A Bridge Judds
27. Forever Together Randy Travis
28. My Love Little Texas
29. I Don't Want To Miss A Thing Mark Chesnut
30. I'll Still Be Loving You Restless Heart
31. Long As I Live John Michael Montgomery
32. Meet In The Middle Diamond Rio
33. Something That We Do Clint Black
34. Man In Love With You George Strait
35. I Do (Cherish You) Mark Willis
36. Two Sparrows In A Hurricane Tanya Tucker
37. With This Ring Sawyer Brown
38. The Wind Beneath My Wings Gary Morris
39. Daddy's Hands Holly Dunn
40. Daddy's Little Girl Kippi Brannon

version. Also, the Gary Morris rendition of *Wind Beneath My Wings*, while much slower than that of the mainstream Bette Midler version, is great if the groom wants a separate song to dance to with his mother (since it is a man singing to a woman).

The next time you are doing a consultation and the bridal couple has not chosen their first dance, don't ask them if they like country music, just show them this list.



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Mobile Beat's

TOP 200

DJ Song List

in the Grave!

The following music list features the songs you said you played most in 1999. To create this invaluable list, we took the individual ballots we received from our readers, entered the song titles in a database, which tallied the votes for each song, and calculated how many votes each song received. The song with the most votes is No. 1 on this list of 200. This list is unique because it charts the broad spectrum of music that DJs are expected to contain in their libraries. No other provider of music lists does this because it is too hard to chart so many different formats. Thanks to those of you who participate in our TOP 200 BALLOT every year, we are able to compile this worthwhile list, which enables you to inventory your music library and update it accordingly. Thank you for all your support and participation!

Title	Artist	Format
1. LIVIN' LA VIDA LOCA	RICKY MARTIN	D
2. FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE	CO/BR
3. BELIEVE	CHER	D
4. AMAZED	LONESTAR	CO
5. GETTIN' JIGGY WIT IT	WILL SMITH	D
6. ALL STAR	SMASH MOUTH	MR
7. Y.M.C.A.	VILLAGE PEOPLE	P
8. DON'T IMPRESS ME MUCH	SHANIA TWAIN	CO
9. ELECTRIC SLIDE	MARCIA GRIFFITHS	P
10. WE LIKE TO PARTY	VENGABOYS	D
11. FRIENDS IN LOW PLACES	GARTH BROOKS	CO
12. SHOUT	ISLEY BROS/DYNATONES/OTIS DAY	P
13. THE TWIST / LET'S TWIST AGAIN	CHUBBY CHECKER	OLD
14. IT'S YOUR LOVE	TIM MCGRAW & FAITH HILL	CO/BR
15. MAMBO NO. 5	LOU BEGA	D
16. MAN, I FEEL LIKE A WOMAN	SHANIA TWAIN	CO
17. OLD TIME ROCK & ROLL	BOB SEGER	CR
18. PRETTY FLY FOR A WHITE GUY	OFFSPRING	MR
19. WILD WILD WEST	WILL SMITH	D
20. (YOU SHOOK ME) ALL NIGHT LONG	AC/DC	CR
21. BABY ONE MORE TIME	BRITNEY SPEARS	D
22. BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	CO
23. C'MON N RIDE IT (THE TRAIN)	QUAD CITY DJ'S	P/CO
24. EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS	D
25. JUMP, JIVE & WAIL	BRIAN SETZER	P

Title	Artist	Format
26. JAILHOUSE ROCK	ELVIS PRESLEY	OLD
27. ONE WEEK	BARENAKED LADIES	MR
28. MIAMI	WILL SMITH	D
29. MONY MONY	BILLY IDOL	CR
30. YOU'RE STILL THE ONE	SHANIA TWAIN	CO/BR
31. GENIE IN A BOTTLE	CHRISTINA AGUILERA	P
32. I WANT IT THAT WAY	BACKSTREET BOYS	P
33. IN THE MOOD	GLENN MILLER	OLD
34. PARADISE BY THE DASHBOARD LIGHT	MEATLOAF	CR/K
35. BROWN EYED GIRL	VAN MORRISON	CR
36. CRAZY	PATSY CLINE	CO/K
37. FREAK ON A LEASH	KORN	MR
38. MACARENA	LOS DEL RIO / LOS DEL MAR	P
39. LOVE SHACK	B-52'S	P
40. ROCK AROUND THE CLOCK	BILL HALEY & HIS COMETS	CR/OLD
41. ALL MY LIFE	K-CI AND JOJO	D/BR
42. BRICK HOUSE	COMMODORES	D
43. CELEBRATION	KOOL & THE GANG	P
44. CHICKEN DANCE	VARIOUS	P/BR
45. GREAT BALLS OF FIRE	JERRY LEE LEWIS	CR/OLD
46. I DO (CHERISH YOU)	98 DEGREES	D/BR
47. NO SCRUBS	TLC	D
48. WHEN THE GOING GETS TOUGH	BOYZONE	D
49. SUPER FREAK	RICK JAMES	D
50. WIDE OPEN SPACES	DIXIE CHICKS	CO
51. BAILAMOS	ENRIQUE IGLESIA	D
52. I CROSS MY HEART	GEORGE STRAIT	CO/BR
53. I SWEAR	JOHN M MONTGOMERY/ ALL-4-ONE	CO/BR
54. I DON'T WANNA MISS A THING	AEROSMITH / MARK CHESTNUTT	MR/BR
55. IT'S NOT RIGHT, BUT IT'S OKAY	WHITNEY HOUSTON	D
56. STAYIN' ALIVE	BEE GEES	D
57. SUMMER NIGHTS	O. NEWTON-JOHN & J. TRAVOLTA	D/K
58. TOO CLOSE	NEXT	D
59. THE DANCE	GARTH BROOKS	K/CO
60. TWIST & SHOUT	BEATLES	CR
61. 1999	PRINCE	P
62. ANY MAN OF MINE	SHANIA TWAIN	CO
63. I FINALLY FOUND SOMEONE	B. STREISAND & B. ADAMS	D/BR
64. BLUE MONDAY	ORGY	MR
65. CUP OF LIFE	RICKY MARTIN	P
66. CONGA	MIAMI SOUND MACHINE	P
67. CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	CR/BR
68. FLY	SUGAR RAY	MR
69. IF YOU HAD MY LOVE	JENNIFER LOPEZ	P
70. I GOT YOU BABE	SONNY & CHER	D/K
71. I WILL SURVIVE	GLORIA GAYNOR	D
72. BECAUSE YOU LOVED ME	CELINE DION	D/BR
73. IT'S RAINING MEN	WEATHER GIRLS	CR
74. LAST KISS	PEARL JAM	MR
75. LOUIE LOUIE	KINGSMEN	CR/OLD
76. MY HEART WILL GO ON	CELINE DION	D/K
77. NOOKIE	LIMP BIZKIT	MR
78. TAKIN' CARE OF BUSINESS	BTO	CR
79. RESPECT	ARETHA FRANKLIN	CR
80. ROCK AND ROLL ALL NITE	KISS	CR
81. STEAL MY SUNSHINE	LEN	MR
82. SOME KIND OF WONDERFUL	GRAND FUNK RAILROAD	CR
83. AMERICAN WOMAN	LENNY KRAVITZ	MR
84. TO MAKE YOU FEEL MY LOVE	GARTH BROOKS	CO

Flashback

...to 1991

The very first DJ Song List Mobile Beat ever compiled in its 1991 premiere issue featured the following 25 songs. It's nine years later and almost all are still found on this year's list.

in '91	Title	Artist	Today
1.	Old Time Rock & Roll	Bob Seger	17
2.	Mony Mony	Billy Idol	29
3.	Shout	Otis Day / Isley Brothers	12
4.	New York, New York	Frank Sinatra	
5.	The Twist	Chubby Checker	13
6.	Twist and Shout	Beatles	60
7.	In the Mood	Glenn Miller	33
8.	U Can't Touch This	MC Hammer	
9.	Celebration	Kool & The Gang	43
10.	Hokey Pokey / Chicken Dance	Various	44
11.	What I Like About You	The Romantics	106
12.	Can't Help Falling in Love	Elvis Presely	67
13.	Lady in Red	Chris Deburg	
14.	Electric Slide	Marcia Griffith	9
15.	Ice Ice Baby	Vanilla Ice	179
16.	Always	Atlantic Starr	
17.	At the Hop	Danny & The Juniors	
18.	Shook Me All Night long	AC/DC	20
19.	Unchained Melody	Righteous Brothers	89
20.	Wind Beneath My Wings	Bette Midler	
21.	Cotton Eye Joe	Various	
22.	Locomotion	Little Eva / Kylie Minogue	172
23.	Hot Hot Hot	Buster Poindexter	148
24.	Conga	Miami Sound Machine	66
25.	Lost in the Fifties	Ronnie Milsap	

CRANK IT!

Songs were voted on in the following categories:

P = Party CR = Classic Rock MR = Modern Rock
D = Dance CO = Country OLD = Oldies
BR = Bridal K = Karaoke

TOP 200

DJ Song List

in the Grease!

What song would you like to NEVER PLAY AGAIN?

- Macarena — Los Del Rio
...says John Horne of Jam Machine
- Just the Two of Us — Will Smith
...says Charlie Petrach of CAP Ent.
- Friends In Low Places — Garth Brooks
...says Mike Shell of Shell Ent.
- Strokin' — Clarence Carter
...says Chris Pyle of Soundwaves Ent.
- Hokey Pokey — Ray Anthony
...says Rich Nordheim of Rockin' Rich

What is your favorite song to OPEN THE SHOW?

- Old Time Rock & Roll — Bob Seeger
...says Tony Miranda of DJ Tony
- Hot Hot Hot — Buster Poindexter
...says John Klukowski Sr. of DJ Johnny K
- Swing the Mood — Jive Bunny
...says Mel O'Brien of Big Mo Production
- Start Me Up — Rolling Stones
...says Jim Tootle of Music Lights Action
- We Like To Party — Venga Boys
...says Jason McNeil of CAP Ent.

Songs were voted on in the following categories:
P = Party CR = Classic Rock MR = Modern Rock
D = Dance CO = Country OLD = Oldies
BR = Bridal K = Karaoke

Title	Artist	Format
85. TEQUILA	CHAMPS	CR/OLD
86. THE GREASE MEGAMIX	J. TRAVOLTA & O. NEWTON-JOHN	D/BR
87. THE STROLL	DIAMONDS	OLD
88. PRETTY WOMAN	ROY ORBISON	OLD
89. UNCHAINED MELODY	RIGHTEOUS BROTHERS	CR/BR
90. UNFORGETTABLE	NATALIE & NAT KING COLE	D/BR
91. WALKING ON THE SUN	SMASH MOUTH	MR
92. FUNKY COLD MEDINA	TONE LOC	CR
93. HOLD MY HAND	HOOTIE & THE BLOWFISH	MR/K
94. WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	CR
95. 3AM	MATCHBOX 20	MR
96. ALWAYS & FOREVER	HEATWAVE	D/BR
97. EVERY MORNING	SUGAR RAY	MR
98. HOW DO I LIVE	TRICIA YEARWOOD	CO
99. ABRACADABRA	STEVE MILLER	CR
100. BAWITDABA	KID ROCK	MR
101. AMERICAN PIE	DON MCLEAN	K/CR
102. WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	BR
103. AS LONG AS YOU LOVE ME	BACKSTREET BOYS	D
104. GET A JOB	OFFSPRING	MR
105. SWEET HOME ALABAMA	LYNYRD SKYNYRD	CR
106. WHAT I LIKE ABOUT YOU	ROMANTICS	CR
107. BEHIND CLOSED DOORS	JOE DIFFIE	CO
108. BUST A MOVE	YOUNG M.C.	CR
109. FREE	ULTRA NATE	P
110. IF I HAD A MILLION DOLLARS	BARENAKED LADIES	MR
111. INTERGALACTIC	BEASTIE BOYS	MR
112. I STILL BELIEVE	BRITNEY SPEARS	MR
113. BUTTERFLY KISSES	BOB CARLISLE	D/BR
114. IRIS	GOO GOO DOLLS	MR
115. HOOCH	EVERYTHING	MR
116. TOO MUCH	DAVE MATTHEWS BAND	MR
117. CLOSING TIME	SEMISONIC	MR
118. COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS	CR
119. DEVIL WITH A BLUE DRESS	MITCH RYDER	CR
120. DRAGULA	ROB ZOMBIE	MR
121. DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS	P
122. CRAZY LITTLE THING CALLED LOVE	DWIGHT YOAKAM	CO
123. DO YOU LOVE ME	CONTOURS	OLD
124. WONDERFUL TONIGHT	ERIC CLAPTON	CR
125. ENTER SANDMAN	METALLICA	CR
126. ACHY BREAKY HEART	BILLY RAY CYRUS	CO
127. BORN TO BE WILD	STEPPENWOLF	CR/K
128. FEEL LIKE MAKIN' LOVE	BAD COMPANY	CR
129. GO DEEP	JANET JACKSON	D
130. FLY AWAY	LENNY KRAVITZ	MR
131. CLOSER	NINE INCH NAILS	MR
132. FOREVER & EVER AMEN	RANDY TRAVIS	BR/CO
133. CAN I GET A...	JAY-Z	D
134. FOREVER TONIGHT	PETER CETERA	BR
135. FREAK-A-ZOID	MIDNIGHT STAR	CR
136. BUILD ME UP BUTTERCUP	FOUNDATIONS	OLD
137. ANOTHER ONE BITES THE DUST	QUEEN	CR
138. GIVE ME SOME MORE	BUSTA RHYMES	D/K
139. BACK THAT THING UP	JUVENILE	P
140. GET DOWN TONIGHT	KC & THE SUNSHINE BAND	D
141. GHETTO SUPERSTAR	PRAS	P
142. FLAG POLE SITTA	HARVEY DANGER	K
143. FUNKYTOWN	LIPPS INC.	D



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TOP 200

DJ Song List

in the
Greave!

With what song do you like to CLOSE THE SHOW?

Wonderful Tonight — Eric Clapton
...says Doug Muerle of CAP Ent.

That's What Friends Are For — Dione Warwick
...says John Saville of Saville Ent. Co.

Goodnight My Love — Gloria Estefan
...says Janet Hickey of DJ America

Twist Again!

What is your all-time FAVORITE MIX?

Pump Up The Jam — Technotronic
Move This — Technotronic
Funkytown — Lipps Inc.
Believe — Cher

This mix is John Horne's (Jam Machine
Production in Huntingdon, PA) favorite
mix... and we agree!

Songs were voted on in the following categories:
P = Party CR = Classic Rock MR = Modern Rock
D = Dance CO = Country OLD = Oldies
BR = Bridal K = Karaoke

Title	Artist	Format
144. GIMME THREE STEPS	LYNYRD SKYNYRD	CR
145. HAVE I TOLD YOU LATELY	ROD STEWART	CR
146. ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	CO
147. HILLBILLY RAP	NEAL MCCOY	P
148. HOT HOT HOT	BUSTER POINDEXTER	P
149. FOREVER (I DO)	JOHN TESH	BR
150. CHAPEL OF LOVE	DIXIE CUPS	D/OLD
151. HOMESICK	TRAVIS TRITT	CO
152. HILLBILLY SHOES	MONTGOMERY GENTRY	CO
153. BEAUTIFUL IN MY EYES	JOSHUA KADISON	D/BR
154. HOUND DOG	ELVIS PRESLEY	CR/OLD
155. HE STOPPED LOVIN'	GEORGE JONES	K/OLD
156. I CAN'T HELP MYSELF	THE FOUR TOPS	D/OLD
157. I LIKE IT I LOVE IT	TIM MCGRAW	CO
158. WILD THING	TONE LOC	D/MR
159. YOU MAY BE RIGHT	BILLY JOEL	CR
160. TIME OF YOUR LIFE	GREEN DAY	MR
161. I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	BR/D
162. I'M FROM THE COUNTRY	TRACY BYRD	CO
163. HIT ME WITH YOUR BEST SHOT	PAT BENATAR	CR/K
164. BRIDGE OVER TROUBLED WATER	SIMON & GARFUNKLE	CR/BR
165. SEXUAL (LA DI DA)	AMBER	D
166. IT'S ALL IN THE GAME	TOMMY EDWARDS	OLD
167. I LOVE ROCK & ROLL	JOAN JETT	CR
168. MARGARITAVILLE	JIMMY BUFFETT	CR
169. JOY & PAIN	ROB BASE	CR
170. JUMP AROUND	HOUSE OF PAIN	MR
171. KEEPER OF THE STARS	TRACY BYRD	CO/BR
172. LOCOMOTION	LITTLE EVA	OLD
173. BLUE SUEDE SHOES	ELVIS PRESLEY	OLD
174. I WANT TO HOLD YOUR HAND	BEATLES	OLD
175. LOVE OF A LIFETIME	FIREHOUSE	BR/MR
176. MY MARIA	BROOKS & DUNN	CO
177. JEOPARDY	GREG KIHN BAND	CR
178. LOVE OF MY LIFE	SMITH & BRICKMAN	BR
179. ICE ICE BABY	VANILLA ICE	P
180. MEN IN BLACK	WILL SMITH	D
181. MUSTANG SALLY	WILSON PICKETT	CR/OLD
182. MARIA	RICKY MARTIN	BR/D
183. KISS ME	SIX PENCE NONE THE RICHER	D/K
184. MY WAY	FRANK SINATRA	D/K
185. ROCK THIS TOWN	STRAY CATS	CR
186. ONLY YOU	THE PLATTERS	D/OLD
187. WANNABE	SPICE GIRLS	D
188. PLAY THAT FUNKY MUSIC	WILD CHERRY	CR
189. DANCING QUEEN	ABBA	P
190. RAPPER'S DELIGHT	SUGAR HILL GANG	D/K
191. SATURDAY NIGHT FEVER	BEE GEES	D/K
192. ROCKEFELLER SHANK	FAT BOY SLIM	D
193. SOMEBODY	EN VOGUE	BR/D
194. WHERE MY GIRLS AT	702	P
195. SHE'S SO HIGH	TAL BACHMAN	MR
196. FOOTLOOSE	KENNY LOGGINS	CR
197. ROCKIN' ROBIN	BOBBY DAY	OLD
198. SOUL MAN	BLUES BROTHERS	CR
199. STROKIN'	CLARENCE CARTER	P
200. THERE'S YOUR TROUBLE	DIXIE CHICKS	D

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TOP 200 DJ Song List

in the Groove!

From the Top 200 list, we separated the music by category and tallied which songs received the most votes in the following three categories. These lists of 25 songs each represent the most-played songs in their format by DJs in 1999... says you!

Bridal

FROM THIS MOMENT ON SHANIA TWAIN & B. WHITE
AMAZED LONESTAR
IT'S YOUR LOVE TIM MCGRAW & FAITH HILL
ALL MY LIFE K-CI AND JOJO
I DO (CHERISH YOU) 98 DEGREES
YOU'RE STILL THE ONE SHANIA TWAIN
BECAUSE YOU LOVED ME CELINE DION
CHICKEN DANCE VARIOUS
I CROSS MY HEART GEORGE STRAIT
I DON'T WANNA MISS A THING AEROSMITH
..... / MARK CHESTNUTT
I FINALLY FOUND SOMEONE B. STREISAND & B. ADAMS
I SWEAR JOHN M. MONTGOMERY / ALL-4-ONE
UNCHAINED MELODY RIGHTEOUS BROTHERS
UNFORGETTABLE NATALIE & NAT KING COLE
ALWAYS & FOREVER HEATWAVE
BEAUTIFUL IN MY EYES JOSHUA KADISON
BRIDGE OVER TROUBLED WATER SIMON & GARFUNKLE
BUTTERFLY KISSES BOB CARLISLE
CAN'T HELP FALLING IN LOVE ELVIS PRESLEY
FOREVER & EVER AMEN RANDY TRAVIS
FOREVER (I DO) JOHN TESH
FOREVER TONIGHT PETER CETERA
I WANT IT THAT WAY BACKSTREET BOYS
I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
KEEPER OF THE STARS TRACY BYRD


crank it!

Karaoke

CRAZY	PATSY CLINE
PARADISE BY THE DASHBOARD LIGHT	MEATLOAF
FRIENDS IN LOW PLACES	GARTH BROOKS
I GOT YOU BABE	SONNY & CHER
SUMMER NIGHTS	O. NEWTON-JOHN & J. TRAVOLTA
THE DANCE	GARTH BROOKS
YOU'RE STILL THE ONE	SHANIA TWAIN
AMERICAN PIE	DON MCLEAN
BORN TO BE WILD	STEPPENWOLF
FLAG POLE SITTA	HARVEY DANGER
GIVE ME SOME MORE	BUSTA RHYMES
HE STOPPED LOVIN'	GEORGE JONES
HIT ME WITH YOUR BEST SHOT	PAT BENATAR
HOLD MY HAND	HOOTIE & THE BLOWFISH
I WILL SURVIVE	GLORIA GAYNOR
IT'S YOUR LOVE	TIM MCGRAW & FAITH HILL
LOVE SHACK	B-52'S
MY HEART WILL GO ON	CELINE DION
MY WAY	FRANK SINATRA
NIGHT FEVER	BEE GEES
OLD TIME ROCK & ROLL	BOB SEGER
RAPPER'S DELIGHT	SUGAR HILL GANG
THE GAMBLER	KENNY ROGERS
TURN THE PAGE	BOB SEGER
WHO'LL STOP THE RAIN	CCR

Party

Y.M.C.A.	VILLAGE PEOPLE
ELECTRIC SLIDE	MARCIA GRIFFITHS
GENIE IN A BOTTLE	CHRISTINA AGUILERA
SHOUT	ISLEY BROS/DYNATONES/OTIS DAY
I WANT IT THAT WAY	BACKSTREET BOYS
JUMP, JIVE & WAIL	BRIAN SETZER
C'MON N RIDE IT (THE TRAIN)	QUAD CITY DJ'S
LOVE SHACK	B-52'S
LIVIN' LA VIDA LOCA	RICKY MARTIN
MACARENA	LOS DEL RIO / LOS DEL MAR
1999	PRINCE
CELEBRATION	KOOL & THE GANG
CHICKEN DANCE	VARIOUS
CUP OF LIFE	RICKY MARTIN
OLD TIME ROCK & ROLL	BOB SEGER
BABY ONE MORE TIME	BRITNEY SPEARS
BACK THAT THING UP	JUVENILE
BRICK HOUSE	COMMODORES
BROWN EYED GIRL	VAN MORRISON
CONGA	MIAMI SOUND MACHINE
DANCING QUEEN	ABBA
DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS
DON'T IMPRESS ME MUCH	SHANIA TWAIN
FREE	ULTRA NATE
GETTIN' JIGGY WIT IT	WILL SMITH

For all those who participated... thank you! 

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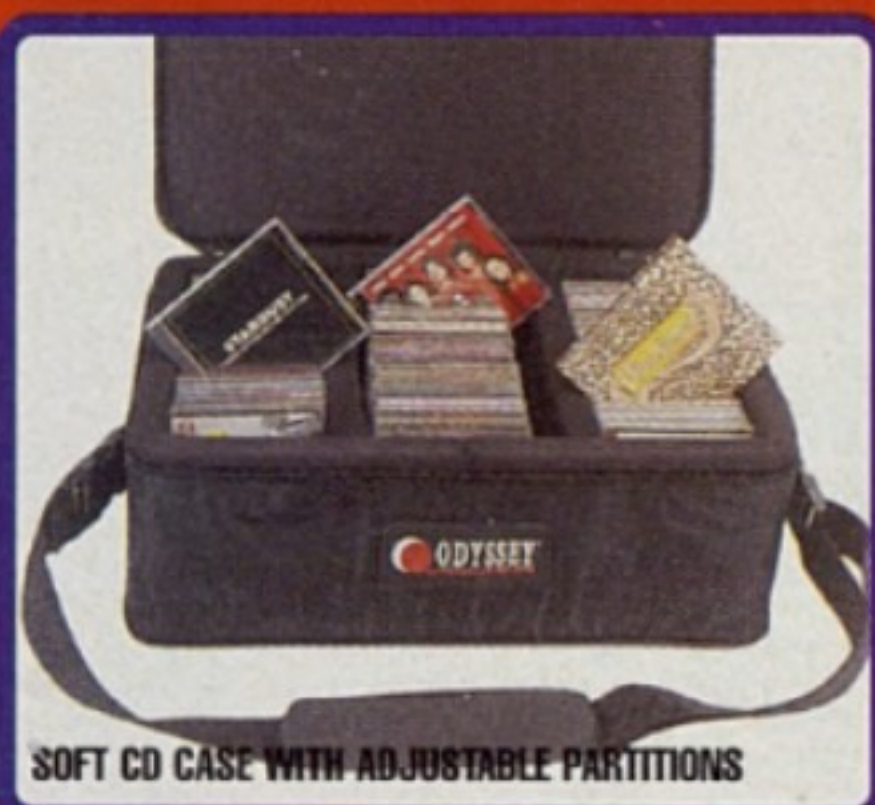
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the Countdown is on

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HORRIBLE HAPPENS—
LIKE NO ELECTRICITY TO PLAY OUR
MUSIC—THIS NEW YEAR'S EVE
PROMISES TO BE A NIGHT WE SHALL
NOT FORGET! EVERYONE WILL BE
PARTYING! HERE'S A SELECTION OF
COMPILATIONS THAT SHOULD
GUARANTEE THAT YOU CAN PLAY A
REQUEST FOR ANY GUEST, NO MATTER
WHAT YEAR WAS THEIR FAVORITE.

BY FRED SEBASTIAN



As we go to press with this issue, the following new two-CD compilation entitled "BIG HITS '99" is the only general circulation compilation to include the top hit

Mambo No. 5 by Lou Bega. Also included in this 42-track compilation are many of the biggest hits of the past year, which makes it a hot property for year-end play. Tracks are:

Mambo No. 5	LOU BEGA
Livin' La Vida Loca	RICKY MARTIN
If Ya Getting Down	FIVE
If I Let You Go	WESTLIFE
If You Had My Love	JENNIFER LOPEZ
Sway	PEREZ PRADO w/ ROSEMARY CLOONEY
Summertime	ANOTHER LEVEL
Canned Heat	JAMIROQUAI
I Want It That Way	BACKSTREET BOYS
Be The First To Believe	A1
I Breathe Again	ADAM RICKETT
Groove Machine	MARVIN & TAMARA
Bills, Bills, Bills	DESTINY'S CHILD
Better Days	TQ
You Get What You Give	NEW RADICALS
I Wouldn't Believe Your Radio	STEREOPHONICS
Tsunami	MANIC STREET PREACHERS
Londinium	CATATONIA
She's In Fashion	SUEDE
Pink	AEROSMITH
Bugs	HEPBURN
Kiss Me	SIXPENCE NONE THE RICHER
Sing It Back	MOLOKO
Straight From The Heart	DOOLALLY
Feel Good	PHATS & SMALL
Stop The Rock	APOLLO 440
Red Alert	BASEMENT JAXX
Synth And Strings	YOMANDA
Blue (Da Ba Dee)	EIFEL 65
Soul Surfing	FATBOY SLIM
Best Friend	MARK MORRISON & CONNOR REEVES
Back Here	BB MAK
So Long	FIERCE
Love Of A Lifetime	HONEYZ
Almost Doesn't Count	BRANDY
No Doubt	IMAJIN
Feeling It Too	3 JAYS
Makes Me Love You	ECLIPSE
Not Over Yet '99	PLANET PERFECTO w/ GRACE
Double Double Dutch	DOPE SMUGGLAZ
Stronger	GARY BARLOW
There's Your Trouble	DIXIE CHICKS

MUSICNEWS

With the holidays always comes the release of box sets. This monster 10-CD set covers lots of ground with chart breaker hits. **"THE GREATEST '50s & '60s HIT BOX"** features top hits and "B" sides from many of the biggest superstars in oldies. An amazing collection of 200 songs with a retail price of less than seventy dollars adds up to lots of good stuff. Here's the tracks.

Blueberry Hill FATS DOMINO
 Be Bop A-Lula GENE VINCENT
 Lovers Who Wander DION
 & THE BELMONTs
 Turn Me Loose FABIAN
 Ballad Of A Teenage Queen JOHNNY CASH
 Mr. Sandman THE CHORDETTEs
 Tossin' & Turnin' BOBBY LEWIS
 Papa Oom Mow Mow ... THE RIVINGTONs
 HUEY "PIANO" SMITH
 Buena Sera LOUIS PRIMA
 I Get Around BEACH BOYS
 Wake Up Little Susie EVERLY BROTHERS
 Teenbeat SANDY NELSON
 Why FRANKIE AVALON
 Louie Louie THE KINGSMEN
 Sherry THE FOUR SEASONS
 Only Love Can Break A Heart GENE PITNEY
 Poetry In Motion JOHNNY TILLOTSON
 Drinkin' With Spo-Dee-O-Dee
 JERRY LEE LEWIS
 Shout Shout (Knock Yourself Out)
 ERNIE MARESCA
 I'm Gonna Knock On Your Door
 EDDIE HODGES
 The Boy From New York City .. THE AD-LIBs
 Cara Mia JAY & THE AMERICANS
 The Happy Organ DAVE 'BABY' CORTEZ
 Little Bitty Pretty One BOBBY DAY
 Honeycomb JIMMIE RODGERS
 Big Girls Don't Cry THE FOUR SEASONS
 Backstage (I'm Lonely) GENE PITNEY
 Runaway DEL SHANNON
 Palisades Park FREDDY CANNON
 Yellow Bird ARTHUR LYMAN GROUP
 Red Sails In The Sunset FATS DOMINO
 Hernando's Hideaway ARCHIE BLEYER
 I Can Never Go Home Anymore
 SHANGRI-LAS
 Party Doll BUDDY KNOX
 Rumble LINK WRAY
 Breathless JERRY LEE LEWIS
 A Teenager In Love DION
 & THE BELMONTs
 The Little Old Lady From Pasadena
 JAN & DEAN

Venus In Blue Jeans JIMMY CLANTON
 Reet Petite JACKIE WILSON
 Walk Like A Man THE FOUR SEASONS
 School Is Out GARY U.S. BONDS
 Raunchy BILL JUSTIS
 High School Confidential . JERRY LEE LEWIS
 It's In His Kiss (Shoop Shoop Song)
 BETTY EVERETT
 Walkin' After Midnight PATSY CLINE
 It Keeps Right On A Hurtin'
 JOHNNY TILLOTSON
 Earth Angel THE PENGUINS
 De De Dinah FRANKIE AVALON
 Guitar Boogie Shuffle THE VIRTUES
 Runaround Sue DION
 Over And Over BOBBY DAY
 That Old Black Magic LOUIS PRIMA
 & KEELY SMITH
 Jeremiah Peabody's Poly Unsaturated Quick
 Dissolving Fast Acting Pleasant Tasting
 Green And Purple Pills RAY STEVENS
 Pretend CARL MANN
 Will You Still Love Me Tomorrow
 THE SHIRELLES
 You Got What It Takes MARV JOHNSON
 It Was I SKIP & FLIP
 Take Good Care Of My Baby BOBBY VEE
 Sea Cruise FRANKIE FORD
 Tragedy THOMAS WAYNE
 I Love How You Love Me THE PARIS SISTERS
 I Fought The Law THE BOBBY FULLER FOUR
 At My Front Door THE EL DORADOS
 Bobby's Girl MARCIE BLANE
 Ain't That A Shame FATS DOMINO
 Way Down Yonder In New Orleans
 FREDDY CANNON
 A Town Without Pity GENE PITNEY
 You're Sixteen, You're Beautiful, And You're
 Mine JOHNNY BURNETTE
 Count Me In GARY LEWIS & THE PLAYBOYS
 Sixteen Candles THE CRESTS
 All I Have To Do Is Dream
 EVERLY BROTHERS
 Quarter To Three GARY U.S. BONDS
 What'd I Say JERRY LEE LEWIS
 Do You Believe In Magic
 LOVIN' SPOONFUL
 Happy Together THE TURTLES
 Candy Girl THE FOUR SEASONS
 I Wonder Why ... DION & THE BELMONTs
 Tell Laura I Love Her RICKY VALANCE
 Red River Rock JOHNNY
 & THE HURRICANES
 This Diamond Ring GARY LEWIS
 & THE PLAYBOYS
 Help Me Rhonda THE BEACH BOYS

Nut Rocker . BEE BUMBLE & THE STINGERS
 Hummingbird LES PAUL & MARY FORD
 It Hurts To Be In Love GENE PITNEY
 Dawn (Go Away) THE FOUR SEASONS
 Tell It Like It Is AARON NEVILLE
 Bongo Rock PRESTON EPPS
 Donna RITCHIE VALENS
 It Must Be Him VIKKI CARR
 Let's Dance CHRIS MONTEZ
 Hats Off To Larry DEL SHANNON
 Tequila THE CHAMPS
 Young Love SONNY JAMES
 Tuff (Cattywampus) ACE CANNON
 Sixteen Tons TENNESSEE ERNIE FORD
 Bye Bye Love EVERLY BROTHERS
 Twist And Shout THE ISLEY BROTHERS
 Where Or When DION & THE BELMONTs
 One Fine Day THE CHIFFONS
 Pretty Little Angel Eyes CURTIS LEE
 Oh Marie LOUIS PRIMA
 Let's Have A Party WANDA JACKSON
 Tallahassee Lassie FREDDY CANNON
 Oh Baby Mine THE FOUR KINGS
 (Your Love Keeps Lifting Me) Higher And
 Higher JACKIE WILSON
 Love Potion No. 9 THE CLOVERS
 Let It Be Me THE EVERLY BROTHERS
 When I Fall In Love THE LETTERMEN
 Don't You Just Know It HUEY SMITH
 El Rancho Rock THE CHAMPS
 Keep Searching (We'll Follow The Sun)
 DEL SHANNON
 You Talk Too Much JOE JONES
 Cry Me A River JULIE LONDON
 Great Balls Of Fire JERRY LEE LEWIS
 If I Didn't Have A Dime GENE PITNEY
 New Orleans GARY U.S. BONDS
 Rag Doll THE FOUR SEASONS
 Talk Back Tremblin' Lips
 JOHNNY TILLOTSON
 Blue Suede Shoes CARL PERKINS
 Let's Hang On THE FOUR SEASONS
 Claudette THE EVERLY BROTHERS
 Whole Lotta Shakin' Goin' On
 JERRY LEE LEWIS
 Willie And The Hand Jive JOHNNY OTIS
 Bird Dog THE EVERLY BROTHERS
 Little Town Flirt DEL SHANNON
 Teenage Crush TOMMY SANDS
 Mecca GENE PITNEY
 Send Me The Pillow That You Dream On ...
 JOHNNY TILLOTSON
 Lollipop THE CHORDETTEs
 Gone FERLIN HUSKY
 Soldier Boy THE SHIRELLES
 Too Much Tequila THE CHAMPS

Lonely Teardrops JACKIE WILSON
 Ginger Bread FRANKIE AVALON
 Let There Be Drums SANDY NELSON
 Iko Iko THE DIXIE CUPS
 Elenore THE TURTLES
 Sweet Talking Guy THE CHIFFONS
 Leader Of The Pack THE SHANGRI-LAS
 C'Mon Everybody EDDIE COCHRAN
 I'm Gonna Be Strong GENE PITNEY
 Fever PEGGY LEE
 Born To Be With You THE CHORDETTES
 Devoted To You THE EVERLY BROTHERS
 Cherry Pie SKIP & FLIP
 Tom Dooley THE KINGSTON TRIO
 Hurt TIMI YURO
 Those Oldies But Goodies .. LITTLE CAESAR
 & THE ROMANS
 Peppermint Twist Pt.1 JOEY DEE
 & THE STARLIGHTERS
 Red Hot BILLY LEE RILEY
 Venus FRANKIE AVALON
 La Bamba RITCHIE VALENS
 Summer In The City LOVIN' SPOONFUL
 Don't Think Twice WONDER WHO
 My True Story THE JIVE FIVE
 Take The Last Train Home KING CURTIS

Rockin' Robin BOBBY DAY
 Bridget The Midget RAY STEVENS
 Sugar Sugar THE ARCHIES
 I'm Leaving It (All Up To You)
 DALE & GRACE
 Mona Lisa CARL MANN
 The Ballad Of Davy Crockett
 TENNESSEE ERNIE FORD
 Chapel Of Love THE DIXIE CUPS
 Tiger FABIAN
 Bread & Butter THE NEWBEATS
 Hanky Panky TOMMY JAMES
 & SHONDELLS
 I've Told Every Little Star LINDA SCOTT
 My Girl Josephine JERRY LEE LEWIS
 I Walk The Line JOHNNY CASH
 Bobby Sox To Stockings . FRANKIE AVALON
 For Your Precious Love JERRY BUTLER
 There Goes My Heart Again
 FATS DOMINO
 Princess In Rags GENE PITNEY
 Nashville Cats LOVIN' SPOONFUL
 Trouble In Paradise THE CRESTS
 Hound Dog Man FABIAN
 Problems THE EVERLY BROTHERS

Working My Way Back To You
 FOUR SEASONS
 The Wanderer DION
 Ronnie THE FOUR SEASONS
 Get On Up THE ESQUIRES
 Hooked On a Feeling B.J. THOMAS
 Summertime Blues EDDIE COCHRAN
 Guess Things Happen That Way
 JOHNNY CASH
 Eddie My Love THE CHORDETTES
 Lonely Weekends CHARLIE RICH
 He's So Fine THE CHIFFONS
 Money THE KINGSMEN
 Till I Kissed You THE EVERLY BROTHERS
 Endless Sleep JODY REYNOLDS
 When We Get Married THE DREAMLOVERS
 Norman SUE THOMPSON
 Five O'Clock World THE VOGUES
 24 Hours From Tulsa GENE PITNEY
 Why Do Fools Fall In Love
 FRANKIE LYMON & THE TEENAGERS
 Boppin' The Blues CARL PERKINS
 Dedicated To The One I Love
 THE SHIRELLES
 Just Ask Your Heart FRANKIE AVALON

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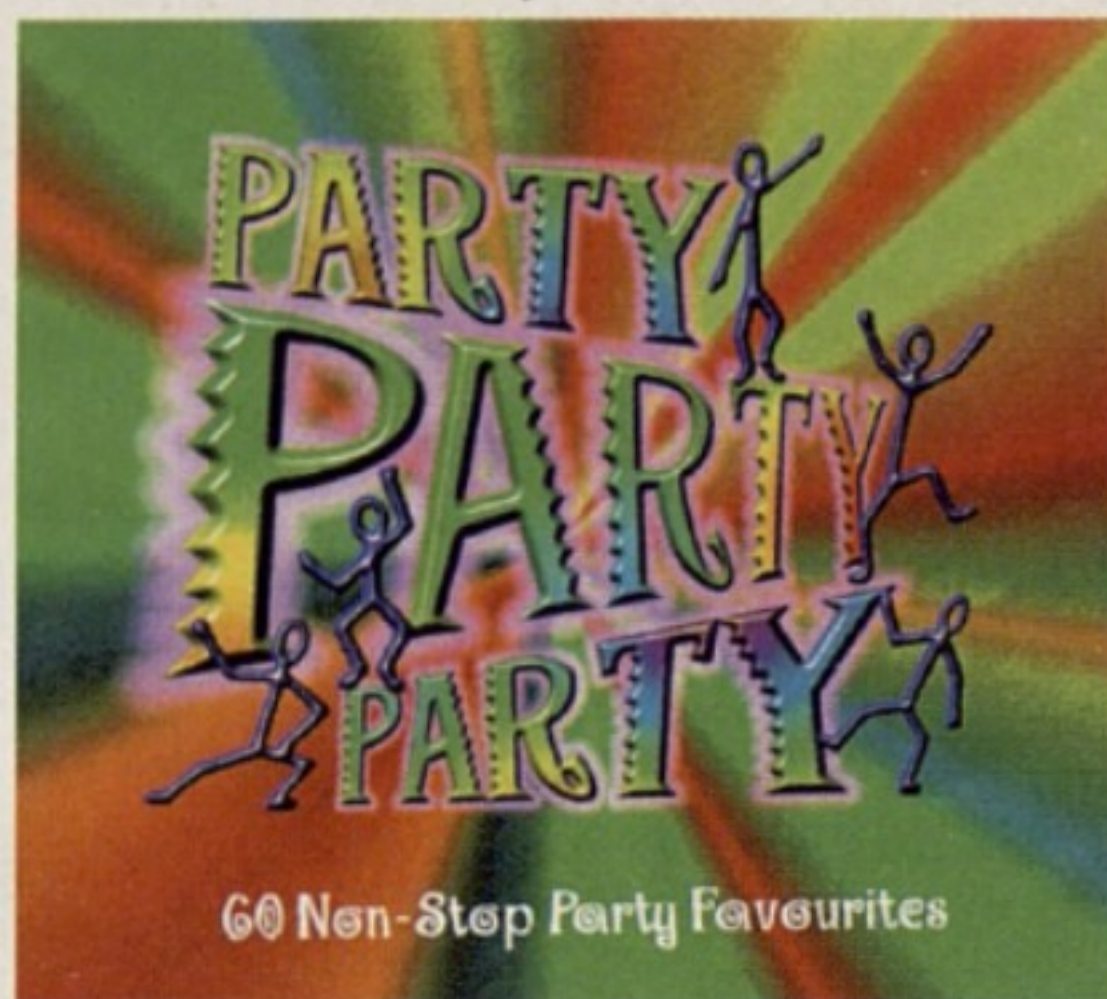
Alternative/Modern Rock
 Big Band
 Disco 1970-79
 Dance 1980-89
 Dance 1990-96
 Fast Country
 Rhythm & Blues/Rap
 Reggae
 Rock and Roll 1970-96
 Slow Songs 1959-79
 Slow Songs 1980-89
 Slow Songs 1990-96
 Slow Country
 Sock Hop 1955-1969
 Special/Novelty Songs
 Vocalists
 Wedding/Love Songs

**Includes Year
 and BPM!**

MUSICNEWS

What better way to bring in the year 2000 than by lightening the load of CDs you're lugging around? Now you can, thanks to the "PARTY PARTY PARTY" four-CD box set that contains many of the all-time most popular party songs. With this set, you've covered a good portion of the Mobile Beat Top 200 list! These are four CDs (60 tracks) that you'll likely be reaching for often. Complete tracks are:

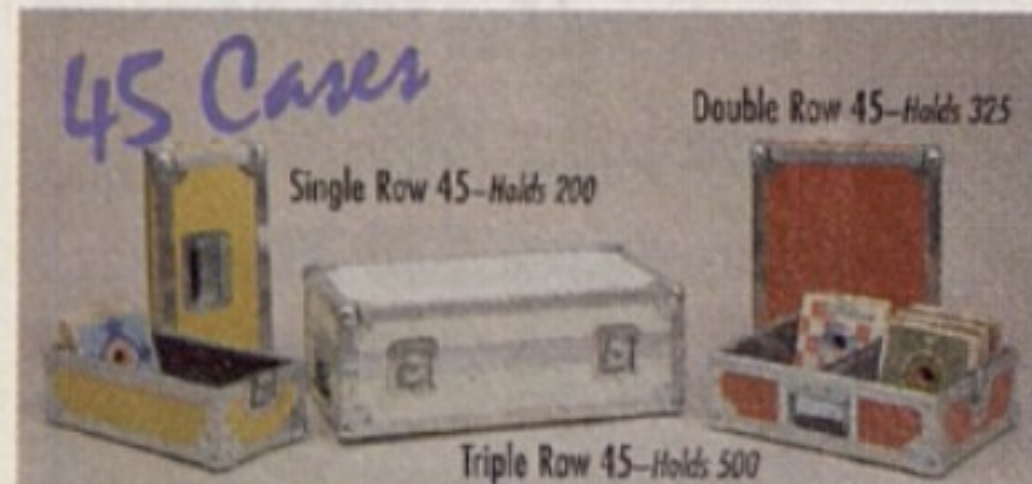
(We're Gonna) Rock Around The Clock BILL HALEY & THE COMETS
Great Balls Of Fire JERRY LEE LEWIS
That's What I Like JIVE BUNNY
Reet Petite JACKIE WILSON
This Ole House SHAKIN' STEVENS
Wake Up Little Susie EVERLY BROTHERS
Ob-La-Di Ob-La-Da MARMALADE
Alright Alright Alright MUNGO JERRY
Shout '86 LULU
Rubber Bullets 10CC
Yesterday Man CHRIS ANDREWS
Hey Rock 'N' Roll SHOWADDYWADDY
Rock 'N' Roll (Pt. 2) GARY GLITTER
L L LUCY MUD
My Ding-A-Ling CHUCK BERRY
Hot Hot Hot ARROW



Macarena LOS DEL MAR
Lambada KAOMA
La Bamba RICHIE VALENS
The Lion Sleeps Tonight TIGHT FIT
Caribbean Queen BILLY OCEAN
Barbados TYPICALLY TROPICAL
Israelites DESMOND DEKKER
Black & White GREYHOUND
Pass The Dutchie MUSICAL YOUTH
In The Summertime MUNGO JERRY
Walk Like An Egyptian BANGLES
The Birdie Song THE TWEETS
Who The F**k Is Alice? SMOKE
Agadoo BLACKLACE
Boogie Nights HEATWAVE
Blame It On The Boogie MICK JACKSON
Boogie Wonderland EARTH, WIND & FIRE
Play That Funky Music WILD CHERRY

Ain't Nothin' Goin' On But A House Party ..
..... SHOWSTOPPERS
Disco Stomp HAMILTON BOHANON
And The Beat Goes On WHISPERS
A Night To Remember SHALAMAR
Ring My Bell ANITA WARD
Relight My Fire DAN HARTMAN
I Love To Love TINA CHARLES
You To Me Are Everything REAL THING
Feels Like I'm In Love KELLY MARIE
Kung Fu Fighting CARL DOUGLAS
Rappers Delight SUGARHILL GANG
I'm Too Sexy RIGHT SAID FRED
Barbie Girl AQUA
Cotton Eye Joe REDNEX
Mr. Vain CULTURE BEAT
D.I.S.C.O. N-TRANCE
(Hey Now) Girls Just Wanna Have Fun
..... CYNDI LAUPER
Get Up (Before The Night Is Over)
..... TECHNOTRONIC
I Don't Wanna Dance EDDY GRANT
Dancing On A Saturday Night BARRY BLUE
Abba-ESQUE
(Take A Chance On Me) ERASURE
Down Under MEN AT WORK
Goody Two Shoes ADAM ANT
Boys (Sumertime Love) SABRINA
I Wanna Be A Hippie TECHNOHEAD
Time Warp DAMIEN

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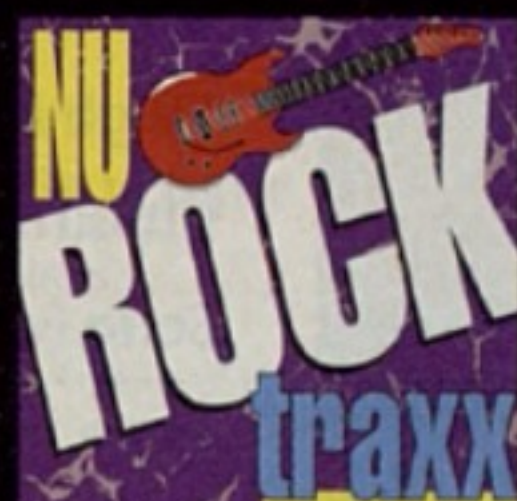
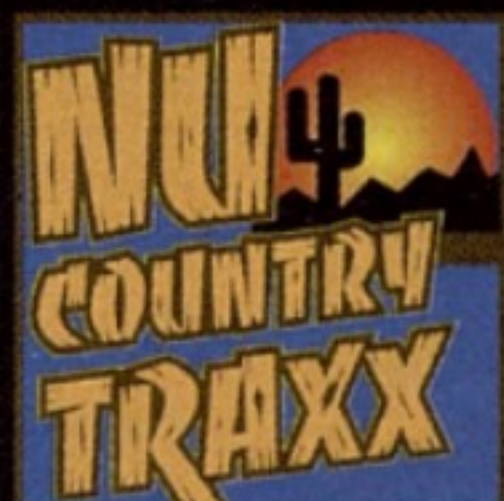


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"THE BIGGEST PARTY ON THE PLANET" is the newest three-CD compilation of new mixes from the ever-popular Jive Bunny. This set spans the last century of music. Like all Jive Bunny releases before this, it includes original-artist samples, as well as some covers of hits. Each mix is one continuous track.

1900-1940s Mix:

Show Me The Way To Go Home / The Lambeth Walk / Maybe It's Because I'm A Londoner / Bye Bye Blackbird / I've Got A Lovely Bunch Of Coconuts / My Old Man's A Dustman / Side By Side / Roll Out The Barrel (Beer Barrel Polka) / It's A Long Way To Tipperary / Don't Dilly Dally

1950s Mix:

All Shook Up / Summertime Blues / Claudette / Rave On / Great Balls Of Fire / Move It / Bony Maronie / Come On Let's Go / Rock Around The Clock / At The Hop

1960s Mix:

Soul Man / Oh Pretty Woman / Dancing In The Street / It's The Same Old Song / You Keep Me Hangin' On / Hi-Ho Silver Lining / Big Girls Don't Cry / I Want To Hold Your Hand / (I Can't Get No) Satisfaction / You Really Got Me

1970s Mix:

Dancing Queen / December '63 (Oh What A Night) / Staying Alive / You Sexy Thing / Grease / All Right Now / Black Betty / Living Next Door To Alice / Hot Love / Bye Bye Baby

1980s Mix:

I'm Your Man / Don't Leave Me This Way / Girls On Film / Material Girl / Love Plus One / Baggy Trousers / Stand & Deliver / Gold / Lip Up Fatty / White Wedding / Kid's In America / Footloose / Happy Hour / Walk Like An Egyptian / Walking On Sunshine

1990s Mix:

Macarena / Tubthumping / Moving On Up / Relight My Fire / U Sure Do / Stop / Cotton Eye Joe / Just A Little Bit / Barbie Girl / Two Can Play That Game

MILLENNIUM PARTY MIX:

Auld Lang Syne / Do The Conga / Agadoo / YMCA / Locomotion / Saturday Night / Hokey Pokey / March Of The Mods / Let Twist Again / Can Can / Swing The Mood

Want to Mambo? Since the Latin thing is in and Mambo No. 5 has reached a top ranking on the charts, more Mambo is just the thing to fire up the dancefloor. The recently released **"MAMBO CUBANA HIT MIX"** provides just the kind of hot Latin rhythms you'll need to fill the floor. Tracks are:

Java	MAMBOLERO
Rattle And Roll (Short Cut Mix)	MAMBO REBELS
Be My Guest Tonight (Short Cut Mix)	THE MAMBO REBELS
Caramba	LOS ENAMORADOS
Para Cuba	RAMON RAMIREZ
Mambo Mambo	ATHOS & MANCINI
Tequila	VALLE MANIA
Maria Isabel (Mambo Version)	COSMO DE LA FUENTE
Mambolero	CASTELLINA PASI
Calypso (Mambo)	COSMO DE LA FUENTE
Non C'ho Una Lira	RAOUL CASADEL
Mambo Jambo	TACO VALLEJO
Mambo No. 8	RITMO LATINO
Lost In You	MATT BIANCO
Mambo Tropical	LOS CHICOS
Oye Como Va	TITO PUENTE
Speak Up Mambo	THE KING OF MAMBO
Te Quiero Mambo	TALK OF THE TOWN

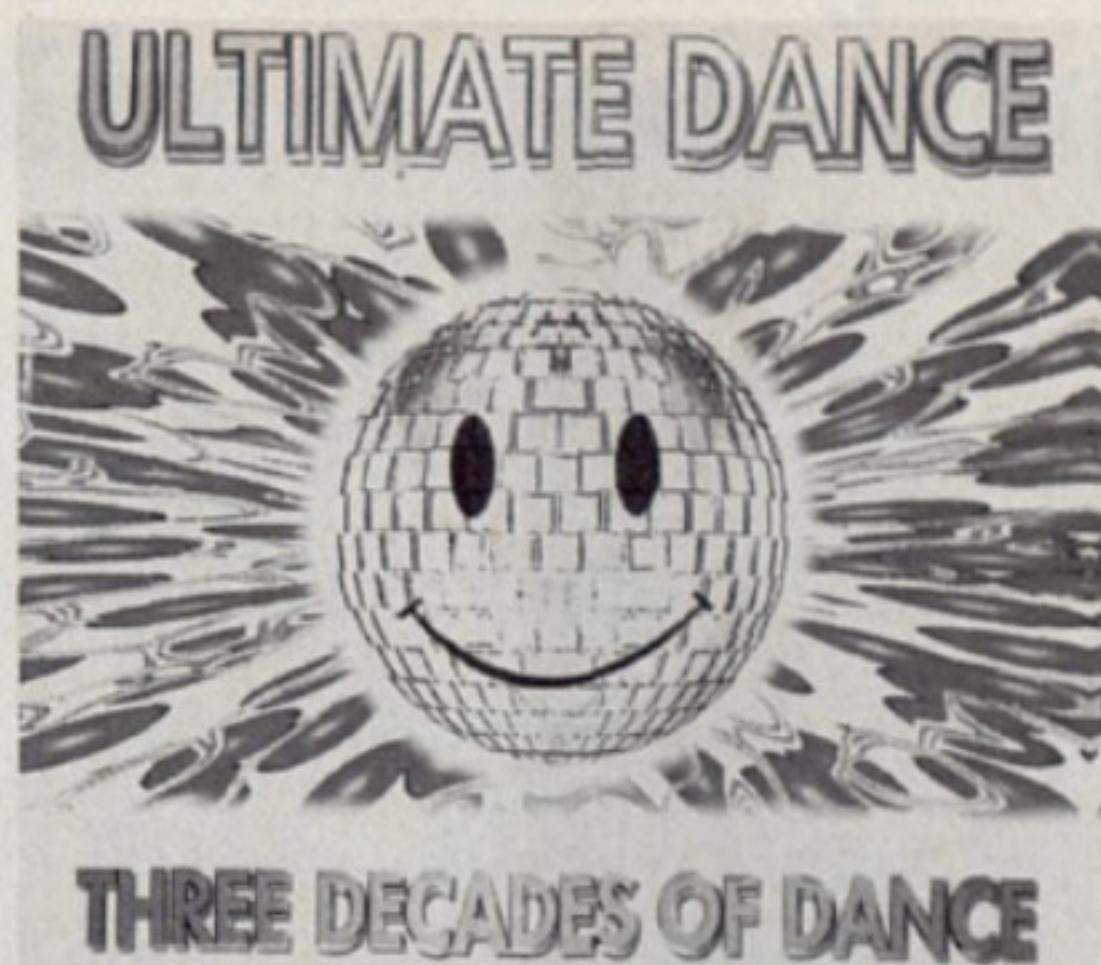
Here, just in time, is a new holiday CD that is sure to catch a buzz. **"SOUNDS OF THE SEASON"** features some of the hottest acts of '99. Most have never been released before. Tracks are:

Sleigh Ride	SPICE GIRLS
Christmas Time	BACKSTREET BOYS
Song For A Winter's Night	SARAH McLACHLAN
Santa Baby	EVERCLEAR
Christmas In Tinseltown	BIG BAD VOODOO DADDY
What Christmas Means To Me	HANSON
The First Noel	BRIAN McKNIGHT
Good King Wencelas	LOREENA McKENNITT
Rudolph The Red Nosed Reindeer	MEREDITH BROOKS
The Happiest Christmas	MICHAEL W. SMITH
Carol Of The Bells	DEANA CARTER

TO 264-005-1111

If there is a better way to bring in the year 2000 than the "Party Party Party" compilation mentioned above it may well be the release of "ULTIMATE DANCE". Another four-CD box set, this is loaded with recent and classic dance anthems and hits. Combine this set with "Party Party Party" and you may well have most of your party covered. Tracks are:

Gonna Make You Sweat C&C MUSIC FACTORY
 C&C MUSIC FACTORY
 Mr. Vain CULTURE BEAT
 Megamix TECHNOTRONIC
 Dr. Jones AQUA
 I Like To Move It REAL 2 REEL
 w/ MAD STUNTMAN
 Here Comes The Hotstepper . INI KAMOZE
 Stayin' Alive N-TRANCE
 You Sexy Thing HOT CHOCOLATE
 I've Got A Little Something For You ... MN8
 Don't Talk Just Kiss RIGHT SAID FRED
 Sweets For My Sweet C.J. LEWIS
 Dreamer LIVIN'JOY
 (I Wanna Give You) Devotion NOMAD
 Your Woman WHITE TOWN
 Ebenezer Goode SHAMEN
 Tubthumping (Tin Tin Out Radio Mix)
 CHUMBAWAMBA
 Boom! Shake The Room DJ JAZZY JEFF
 & FRESH PRINCE
 Gangsta's Paradise (Radio Edit)
 COOLIO w/ L.V.
 White Lines GRANDMASTER FLASH
 & MELLE MEL
 People Everyday ARRESTED DEVELOPMENT
 Killer ADAMSKI
 Jump Around HOUSE OF PAIN
 Respect ADEVA
 Now That We Found Love
 HEAVY D. & THE BOYZ
 Shine ASWAD
 Show Me Love ROBIN S.
 Cuddly Toy ROACHFORD
 I.O.U. FREEZE
 Trapped COLONEL ABRAMS
 Living In A Box LIVING IN A BOX
 Jingo JELLYBEAN
 Let's Groove EARTH, WIND & FIRE
 Boogie Nights HEATWAVE
 A Night To Remember SHALAMAR
 It's A Love Thing WHISPERS



Lady Marmalade LABELLE
 Nutbush City Limits ... IKE & TINA TURNER
 Shake Your Booty KC
 & THE SUNSHINE BAND
 Dance Little Sister TERENCE TRENT D'ARBY
 My Perogative BOBBY BROWN
 Tribute (Right On) PASADENAS
 Get Outta My Dreams, Get Into My Car
 BILLY OCEAN
 Car Wash ROSE ROYCE
 Lovely Day (Remix) BILL WITHERS
 She's Got That Vibe R. KELLY
 Sexual Healing MARVIN GAYE
 Body Talk IMAGINATION
 Got To Get It CULTURE BEAT
 The Real Thing TONY DI BART
 High Energy EVELYN THOMAS
 Feels Like I'm In Love KELLY MARIE
 It's Raining Men WEATHER GIRLS
 Touch Me (I Want Your Body)
 SAMANTHA FOX
 A Walk In The Park ... NICK STRAKER BAND
 Atomic (Diddy's Edit) BLONDIE
 Freed From Desire GALA
 I Luv You Baby THE ORIGINAL
 Shame Shame Shame SHIRLEY & CO.
 Girls MOMENTS & WHATNAUTS
 Pump Up The Volume M/A/R/S
 Feeling So Real MOBY
 Spaceman BABYLON ZOO
 Doop DOOP

Here's wishing you the best for the holidays, the 2K, and beyond!

Fred Sebastian is music buyer for A.V.C. Sebastian, music distributor specialists in CD compilations for DJs. For information and availability on titles in this column, please call (973) 731-5290

ASSOCIATION & REGIONAL EVENT NEWS

Atlanta

The Atlanta Hilton was the scene October 18, 19, and 20 for the latest in what appears to be a growing market of regional DJ gatherings, this one called simply DJ3. A wide range of seminars were offered, as well as evening parties and activities. The exhibit hall provided a friendly atmosphere for vendors and DJs to converse and do business. And, as fate might have it, the timing of the show allowed many attendees to see the pennant-clinching final game of the Braves-Mets series.

Overall, show producer Brett Reese said the event met his modest first year goals, and that another show will take place in autumn 2000.

Houston

The Musician's Planet recently joined forces with GHAMMA for the fifth annual greater Houston area DJ conference. The event featured demonstrations of interactive dance routines, mixing and lighting. The highlight of the event was the keynote talk by Houston radio air personality and former Mobile DJ, Sam Malone. GHAMMA and MARS are already preparing for an expanded conference in 2000. For more info on The Greater Houston Area Mobile Music Association, check out their Web site at www.ghamma.com or call Larry Fox at (281) 438-2430.

Buffalo

It began as a series of casual get-togethers to share tips, contacts and horror stories. Now, a group of DJ service operators in upstate New York have teamed up to try to promote higher standards of performance, business and customer service. According to Lawrence McKenzie, president of the Western New York Mobile Entertainer's Alliance, "Every industry in the business community comes together as a means of increasing professionalism among its members, better serving customers and increasing its members' standing in the community. It is our hope that through WNYMEA, professional disc jockeys and entertainers can address local, regional and national issues effecting our members as well as our industry as a whole."

In addition to McKenzie, other officers elected to represent the membership include: Vice President Gary W. Bird, Secretaries Jill Braun and Frank Bilotta and Treasurer Brad London. Looking toward the future of the organization Bilotta commented, "Our first order of business is to build a strong local base. We are presently in touch with 47 entertainment companies, but know there are at least 100 DJ services within a hundred mile radius." For more information on WNYMEA, contact McKenzie at (716) 743-8235.

IN SEARCH OF... THE BEST SOUND & LIGHTING SYSTEM ON EARTH



New Jersey's Elite Entertainment is made up of a tightly knit group of talented, young entertainers who know how to keep their customers happy.

Meet the *Elite*

THEY DANCE, THEY SING, THEY WRITE BOOKS... THIS GROUP OF ENTERTAINERS KNOWS NO BOUNDARIES.

What do you get when you put together a group of multi-talented entertainers who are passionate about their work? You get Elite Entertainment, an Eatontown, NJ Mobile DJ company, which lives and works by the catch phrase, "Service with a smile." Why they're smiling, however, is what makes this group so unique.

TELL ME MORE

Mike Walter became owner and CEO of Elite in 1998 after his partner (and company founder) Eric Taylor, left to start a new venture. Walter and Taylor shared the same business ethics, so when the company changed hands, little else changed. It remained business as usual, with the focus on hiring entertainers with personal-

ity and exemplary customer service skills.

When Walter, who graduated from the Connecticut School of Broadcasting, isn't running his DJ business, he's working on his next novel. Partly because of his own diverse interests, such as his fledgling writing career, Walter looks for DJs who are personable and multi-talented. As a result, he has managed to compile a staff of 16 very out-going and ambitious employees.

Elite's DJs tend to be young, relatively inexperienced men and women full of talent, with a desire to learn and to be entertainers. Walter's philosophy may differ from other managers, but he chooses to hire DJs who aren't "seasoned professionals." He prefers to be

BY RENEE LASSIAL



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able to mold his employees into the kind of entertainers he wants working for Elite. Walter admits that hiring the inexperienced creates more work for him, but says it's worth it.

"Once the process is done, I have a guy [or girl] who knows how to do things the right way (our way!), is pumped up about the business and has some sense of loyalty to me because I've taught him a fun and exciting way to make money," says Walter. "Whether their other aspiration is continuing education, acting, or what have you, only means I have a well-rounded talent. That just makes life more interesting! I'd rather work with DJs who have nonstop inner clocks and a desire to be successful, not just as DJs, but in anything they choose to conquer."

THE LINE UP

Who are they? Walter has assembled a group of men and women with a passion for entertaining, and maybe a few other things, too. Among his employees are performers, singers, doctors, teachers and students. For instance, when Tony Garrow isn't DJing, he's operating his chiropractic practice; DJ Fred Ewan is a student at Monmouth University studying business administration; and Pat Tomasulo wants to take entertaining to the next level, so he's studying communications at TCNJ. Some of Walter's employees, however, have already achieved their goals—that of being a DJ! Tara Feeley is described as "a natural" when it comes to being an entertainer; and Nick Cavaleri is described as "born to entertain."

NO END IN SIGHT

With such a great lineup of entertainers, Walter hopes the company has a long way to grow. "We are blessed to be in an expanding and lucrative market," says Walter. "Our incoming gigs still show that we need more talent. We did over 1,000 parties last year and are doing over 1,250 this year. Yet we probably have less than 15 percent of our market. It's our job to just keep marketing and selling."

To continue their growth, Elite maintains a presence in the public eye at all times. To do this, they publish a company newsletter, have a Web site, and regularly mail

Walter has assembled a group of men and women with a passion for entertaining, and maybe a few other things, too.

professionally printed promotional pieces, such as postcards and various brochures. They also attend bridal shows on a regular basis.

THE SECRET TO SUCCESS

Walter feels that his philosophy regarding customer service is what has made Elite so successful. Moreover, the fact that he instills that philosophy into his employees ensures the company's success.

"Every month we get together as a company to discuss a variety of topics and keep all of our entertainers up to date on everything going on in the wedding and DJ field," writes Elite in the company newsletter *Elite Street News*. "We've found these meetings to be invaluable when it comes to maintaining the consistency of quality across the board..." the newsletter continues.

Another key to Elite's success is their strength in numbers. "When you book Elite, you have the benefit of 16 music libraries, not just one," says Walter. "I know who is into the '80s, who is into club, whatever." So if Walter has a client who wants a particular song, he knows where to get it, and that's what it's all about for him... satisfying the customer.

"A lot of my competition buys the same gear and sounds like we do on the microphone, so when it comes to what sets us apart, it's the relationship we build with our clients," admits Walter. "It's the sense that we can never do enough for them." Elite entertainers are able to offer that to their customers because they love what they are doing.

Walter believes his employees' diverse interests make them more interesting and happier people, and this results in more satisfied clients. They're not there because they have to be; it's just part of who they are. That's why they are smiling... and so are their customers.

Elite Entertainment's Wedding Setup

SOUND

- 1 Rane MP24 mixer
- 1 Denon MKIII dual CDP
- 1 Sony MDSJE 520 MDP
- 1 Shure LX24/58 handheld cordless mic
- 1 Shure LX2/58 receiver
- 1 Shure headset system
- 1 BBE 362 SW Sonic Maximizer
- 1 QSC 1.8 PowerLight amplifier
- 1 Crown Power Base II amplifier
- 2 EV T52+ speakers
- 2 EV 1202 speakers
- 4 Ultimate speaker stands

LIGHTING (IF BOOKED)

- American DJ:
- 2 Sidewinders
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- 1 Vertigo
- 1 Aggressor
- 1 Mini Startec
- 1 Data Flash strobe
- 1 Fog Hog / Hazer
- 2 Ultimate T stands



Hey You!

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A Service to His Country



Best Mobile Company in Charlotte by both *Creative Loafing* and *Charlotte's Best* magazine. In addition to running his own service, he was a DJ agent for Eastcoast Entertainment.

We've since found out what Pangalos has been up to since 1991. In 1995, after finding suitable people to look after his DJ interests, Pangalos signed up for a four-year hitch in the Military. As a sergeant in the infantry, he was the machine gun section leader of the Battalion's helicopter assault company. During the crisis in the Balkans, Pangalos was awarded a certificate of commendation for his work with the Marines, providing security and reinforcing the American Embassy in Tirana, Albania.

While deployed overseas, Pangalos continued to DJ. Having brought a compact version of his DJ system aboard ship, he provided music for over 2,300 Marines and sailors on board and performed ashore in numerous foreign ports throughout the Mediterranean. He was awarded the Navy/Marine Corp Achievement medal for his talents in helping to keep the troops' morale up and for well representing the United States.

After successfully completing his four-year tour of duty, Pangalos is back at the helm of Rolling Thunder Productions. He has also rejoined Eastcoast Entertainment to head up (along with Bridger Medlin) the company's new specialty/novelty division.

In the very first issue of *Mobile Beat* (April/May '91) we introduced you to Chris Pangalos of Rolling Thunder Entertainment from Charlotte, N.C.

Pangalos caught our attention initially because of the numerous awards he had received, such as Charlotte's Best Nightclub DJ by *Creative Loafing* magazine. His DJ company was also selected the

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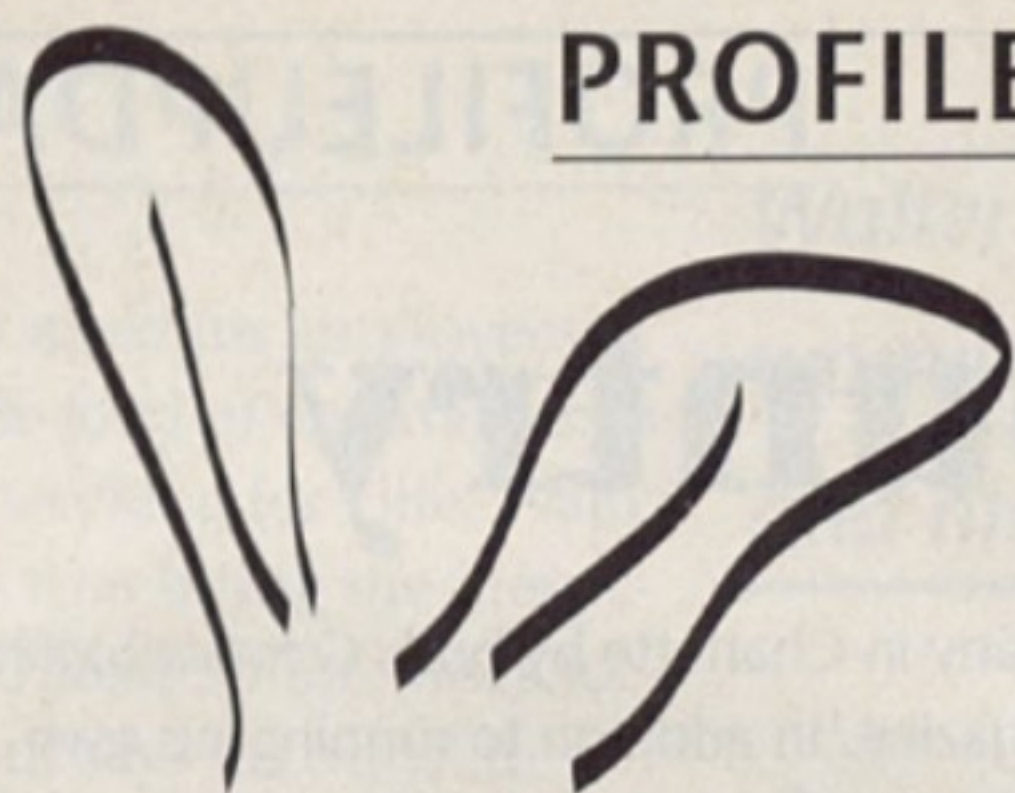


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Magic Man



BY ROBERT A. LINDQUIST

LOOK THIS DJ/ENTERTAINER IN THE EYE AND YOU MIGHT END UP BARKING LIKE A SILLY DOG!

If you attended either of the last two Mobile Beat DJ Shows (Las Vegas or Cleveland), you may have met Paul Harter. It may have been Paul Harter the MC, or Paul Harter the DJ. Possibly it was the Paul Harter who captivated the crowd with his hypnosis show at a serendipitous late night gathering. Maybe it was the one who demonstrated magic tricks outside the seminar rooms. There was even a Paul Harter who was seen lying on his back in the Cleveland Convention Center taking photos of the ceiling, and another one overheard explaining his latest screenplay to a group of potential investors over breakfast.

Assembling a ProFile on this multi-faceted entertainer from Oxford, Mass. is like writing about the multiple personalities of Sybil. One minute Harter can be engaged in a serious discussion about his plans to produce a Hollywood movie, or taking his act to Vegas, and the next minute he is out tracking down a good time or just hamming it up for a room full of friends.

ALWAYS ON

One thing about Paul Harter that is unmistakable is that he is always ready and willing to take care of business. If it means jumping on stage to fill in for an act that's late... no problem. Harter craves the unexpected. As a matter of fact, this past summer, while headlining at one of the largest county fairs in New York State, the Chautauqua County Fair, Harter was asked, without notice, to get on stage and kill some time when a once-major recording act was late. He ended up doing a one-hour, one-man sideshow of jokes, songs and magic. Unfortunately, it was not what the crowd had come for; yet even in the midst of a spattering of catcalls and boos, he stuck it out. When he walked off stage, his trademark smile was still intact, along with the infectious

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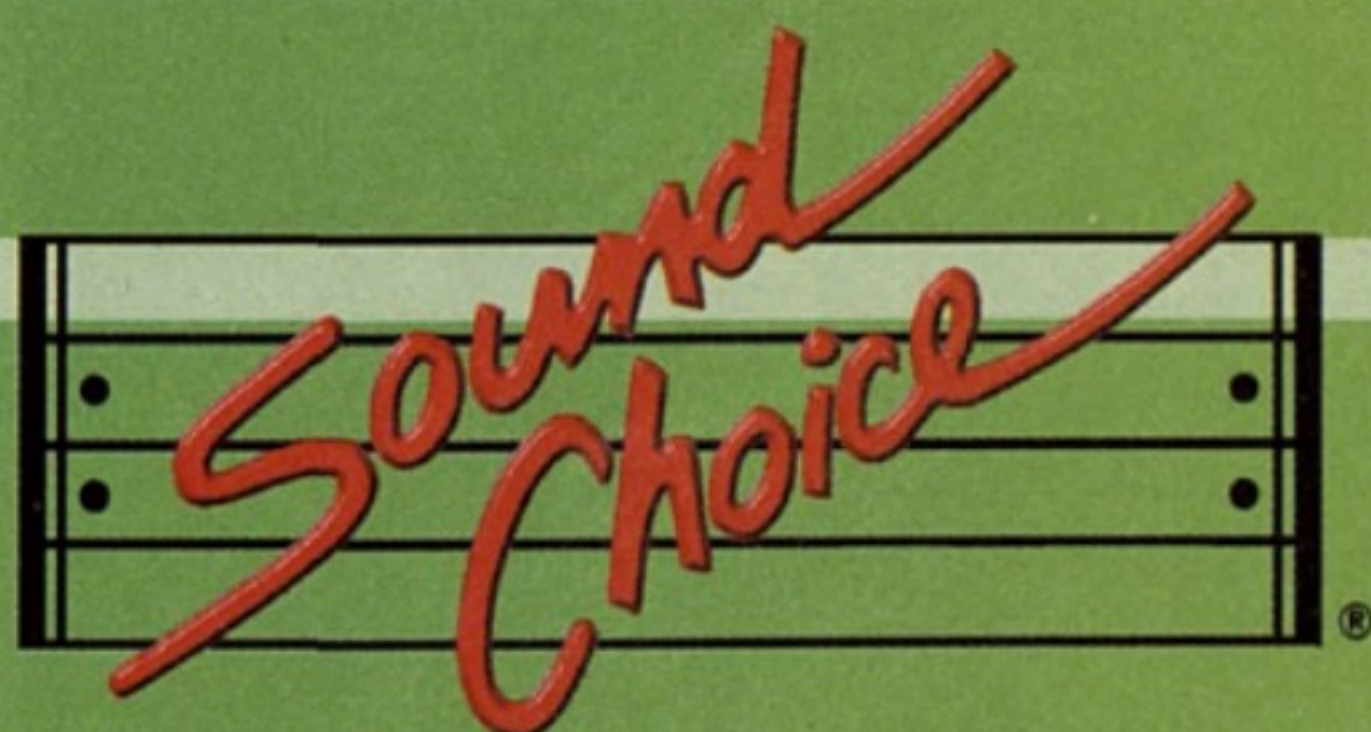
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PROFILE



chortle that gets him through such tough times.

Harter's grasp on the fact that performing isn't always pretty has roots that go all the way back to his youth. "I really enjoy entertaining people" Harter explains. "I started doing impressions when I was four years old and was doing stand-up comedy by the time I was 14." Harter, who now lives about 40 minutes outside of Boston, spent his later teen years fronting a band called Ultraglide.

In his early twenties, with a growing family to support, he decided to take a break from entertaining and pursue something a bit more serious. He spent the next 10 years working as an EMT (Emergency Medical Technician), a phlebotomist and in other medically related fields.

After being sidelined by a motorcycle accident that crushed his knee, Harter took up the study of electronics at Wentworth Technical School in Boston. While at Wentworth, he was coaxed into performing for an amateur night at a comedy club in Boston. Within a short time, he was hired to do a few nights a week, which turned into a three-month stint. He was back on stage and loving it!

Later, upon leaving Wentworth, he linked up with a friend at Boston's 14Q radio. As a team, they tied up three good accounts as walk-in DJs. Within a short time, they were not only doing the DJ nights, but karaoke as well.

In addition, they started booking mobile gigs, offering everything from music to magic to amusements that included inflatables, a gyro chair and Velcro™ wall.

THE EYES HAVE IT

The area where Harter has developed the best following, however, is with his hypnosis show. "In 1982, I was working with a psychologist who taught me how to hypnotize people. He helped me get certified. I intended to use it primarily for clinical purposes... to help people lose weight and stop smoking. At one point, I had seen Pat Collins, who is like the all-time greatest stage hypnotist, on a TV show. I thought, 'I could do that.' I started doing hypnosis at private parties. This was during the late '80s when frivolous lawsuits were everywhere. I was a little nervous about doing it publicly, fearing that, if someone made a fool of himself or herself they might come after me. Then I found out that, when people voluntarily participate they give up their rights. I had a few friends really trying hard to get me to do the hypnosis show at the Oxford Tavern. I finally gave in and it went over terrific."

A short time passed and Harter began doing private events and working hypnosis into his DJ shows. In

"Anyone who's been blessed with the gift to entertain... to bring a smile to someone's face, needs to realize that it is a talent that comes from God... not from within," says Harter.

Hangin' With...



Paul Harter backstage with Sammy Kershaw...



All-4-One...



and The Venga Boys

addition, he took his fascination with magic and began adding that to his schtick. Today, he owns About Town Entertainment along with a 12-bay garage and warehouse packed with 16 inflatable "moonbounce-type" amusements (blow ups), plus gyro chairs and a space ball.

ON THE ROAD TO VEGAS!

Back to that muggy Saturday afternoon in July on the grounds of the Chautauqua County Fair. The crowd is a mix of all ages reaching from both ends of the economic spectrum. The air is filled with the smells of everything from cotton candy and popcorn to petroleum and manure. Harter is the headliner on the Budweiser mini-stage and has been doing two shows a day since the previous Monday. He got the booking through Mike Murphy, a local Mobile DJ (and the fair's sound tech/MC) whom he had met at the Mobile Beat show the previous January.

Just as he introduces his afternoon show in front of a crowd of about 200, a violent blast of wind storms through the open-air pavilion carrying tiny bits of sand and various other ground debris found at county fairs. A moment of chaos erupts. Whatever link Harter had with the crowd is lost. Everyone, including the star, is rubbing their eyes and wiping the dust off their clothes. Within a few minutes, the crowd's attention is regained and back under his "spell."

While it's true that most DJs have experienced gigs where things could have gone better, even I questioned his sanity in taking a job with so many variables. Obviously, he doesn't see it that way. "Anyone who's been blessed with the gift to entertain... to bring a smile to someone's face, needs to realize that it is a talent that comes from God... not from within," says Harter. If you have the gift, you have to put it to use, regardless of the circumstances or the situation. If it goes well, you bask in the applause, if not, you just don't let it slow you down."

Slowing down is one thing not on Harter's agenda. His next goal, which is now well within his sights, is to land a one year gig as a regular in Vegas. He has the act, the contacts, the marketing and the interest of several venues. "I want those 48 weeks in Vegas" he says, "and if getting there means headlining on the county fair circuit, so be it."



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Questions 1-10 were available at Start.ProDJ.Com on August 1; 21-30 released at Start.ProDJ.Com on Nov 1; questions 31-40 are below. More details, including full contest rules, can be found at Start.ProDJ.Com. Good Luck!

Questions 31-40

31. The Artist Formerly Known As Prince was named after who?
32. What is the MC's name at the dance-off in the original Grease movie?
33. What group in the past has gone by these two names: Big Yank and Mister Wiggles?
34. What hard rock group was formed in Sydney Australia in late 1973 by two guitarist brothers?
35. Which oldies-but-goodies musical artist had a backing band called the Wildcats?
36. What disc jockey store is a member of SHOP #1 LOCAL 365 I.A.T.S.E.?
37. What is the expected battery life of the Shure Vocal Artist UHF?
38. What is the mascot of Sherman Specialty?
39. DJ Warehouse (of Nevada) offers what payment options?
40. Who created Menudo?

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CLUBVIEW

Mix It Up!

BY DAVE KRIENER

HERE IS THE LATEST CROP OF REMIXES THAT ARE FILLING UP DANCEFLOORS EVERYWHERE.

Ultimix #74

Mambo No. 5	Lou Bega (126/175)
I Need To Know Pt. #1	Mark Anthony (115)
I Need To Know Pt. #2	Mark Anthony (128)
Bailamos	Enrique Iglesias (126)
Smile	Vitamin C (95)
Larger Than Life	Backstreet Boys (108)
She's All I Ever Had Remix	Ricky Martin (126)
Crazy	Britney Spears (101)
Free	Bacon Poppers (132)
Woman's Got The Power	by Jennifer Holiday (132)

Ultimix #74 is a must-have issue based on all the huge hit material included. With the Latin music trend at a feverish pitch, five of the 11 songs on this issue are from Latin artists.



The remixes included on this issue make a strong statement for dance clubs everywhere. "Mambo No. 5" starts with a house beat at 126 BPM that segues to the radio edit. Already a huge radio hit, this remix will give the song another three months on the dance floor. A nifty little "Tequila" sample will make this song usable again next summer. A strong meringue beat ends the song.

Britney Spears' "Crazy" has a fun, short intro from Patsy Cline's "Crazy" with old record pops and scratches intact. A real strong 101 BPM propels this huge radio hit along very nicely. A house version would have been a great addition to this strong Mark Roberts edit.

Marc Anthony's huge U.S. debut hit "I Need to Know" is included with two versions: one at the original 115 BPM and a housed-up 128 BPM for Part II, which is the track for late night. Gloria Estefan samples from "Conga" are used tastefully throughout. This is one of the best tracks on this issue and is full of energy.

Another Latin entry on this issue is Enrique Iglesias' "Bailamos." With a "Din Da Da" vocal sample in the intro, this song cruises along at a snappy 126 BPM and is another late-night energy song.

Ricky Martin's ballad "She's All I Ever Had" is housed-up to 126 BPM with a few Latin elements. The largely instrumental

CLUBVIEW

song entitled "Free," by Bacon Poppers, is a good techno/house remix from DJ Volume with music samples from U2's "New Years Day."

X-Mix #50

2-CD set

House of X-Mix Medley (132)

- a. Enter the Machine D-Machine
- b. Harder Rob Dale
- c. In The Dark Plasmic Honey
- d. It's Getting Hot George Llanes
- e. Sensual Kano Galeano
- Livin' La Vida Loca Ricky Martin (120)
- I Want It That Way Backstreet Boys (128)
- Retrospective (various) Armand Van Helden (130)
- Genie In A Bottle Christina Aguilera (132)
- Ohh Baby Baby Jana (127)
- Dupont's Modern Rock Megamix Various Artists (101-143)
- Kiss Me Terri Lawrence (125)
- Unspeakable Joy Kim English (131)
- Ring My Bell Inoj (130)
- Sexual La Da Di Amber (131)
- 1999 Mixshow Mega-mix Donnie B's (126-135)
 - a. Touch It Monifah
 - b. If You Want My Love Jenifer Lopez
 - c. Miami Will Smith
 - d. Cup Of Life Ricky Martin
 - e. Believe Cher
 - f. Heartbreak Hotel, It's Not Right .. Whitney Houston
 - g. 99 Cassius
 - h. Suevamente Elvis Crespo
 - i. If You Buy This Record Tamperer
 - j. Dreamin' Ruff Driverz



X-Mix's recent release #50 is a must-have, two-CD anniversary set loaded with huge hits, and four killer mega-mixed medleys. Starting off with a killer "House of X" mix that is all house and techno in a 14

minute, 32 second mega-mix. Ricky Martin's "La Vida Loca" is very danceable at 120 BPM. Backstreet Boys' "I Want It That Way" is housed up at a fast 128 BPM. An X-Mix staple is the amazing Armand Van Helden with a "retrospective," various-artist mega-mix at 14 kick-ass minutes. The only remix (as of this writing) of Christina Aguilera's "Genie In A Bottle" is a sizzling 132 BPM club/house version with killer production and very usable breaks, found on this issue.

The second CD opens with a very potent modern rock mix medley for 10 minutes and 31 seconds. With a scarcity of danceable rock mixes, this mega-mix is a great tool for late night dance sets. Terri Lawrence follows with a house remake of Sixpence None the Richer's "Kiss Me," done with great late-night energy. Donnie B's "Mixshow Megamix," which clocks in at 15 minutes and 21 seconds, is very well done and includes

many top club and radio hits. INOJ's remake of Anita Ward's "Ring My Bell" is done with a Jonzun Crew "Pac Jam" beat in the background and strong mix points.

Funkymix #38

- Back That Thang Up Juvenile (96)
- Ring My Bell INOJ (130)
- 808 remix Blaque (126)
- Guilty Conscience Eminem (91)
- It's Your Thing Mercedes (129)
- What Ya Want Eve & Nokio (91)
- Where My Girls At? 702 (92)
- Wild Wild West Kool Moe Dee (106)
- Rapper's Delight '90 CD Bonus Sugarhill Gang (114)

Funkymix #38 has some strong hip hop and R&B hits. Juvenile's "Back That Thang Up" is well done by DJ 2nd Nature and Cutmaster Swiff. INOJ's remake of Anita Ward's "Ring My Bell" is done in freestyle/bass genre that has killer energy and is well mixed. Roonie G is kicking butt on his remix of Blaque's "808" with tons of energy at 126

BPM. Another high-energy song on this issue is Mercedes' "It's Your Thing," clocking in at a crisp 129 BPM. One of the hottest hip hop songs out is Eve and Nokio's "What Ya Want." This is the stand-out song on this issue remixed by Stacy Mier. Another big hit is 702's "Where My Girls At?," with a strong Busta Rhymes type beat.

With Will Smith's "Wild Wild West" hitting it big this summer, it was just a matter of time until we heard some remixes of the original Kool Moe Dee's "Wild Wild West." Done here very tastefully, this remix brings back some classic old school hip hop. Speaking of old school, this set closes out with the mega classic "Rapper's Delight" by Sugarhill Gang with tons of '70s and '80s music samples from "White Lines" to Michael Jackson dropped in for fun!

Dave Kreiner is the owner of The Source DJ Music Supply, a mail order music supplier of CDs, remixes, and 12" vinyl for Mobile and Club DJs and nightclub consultants. For a free catalog, call (800) 775-3472, e-mail at scmsrecord@aol.com, or www.thesourceformusic.com.



Correction: In our last regular issue (Oct/Nov), the "attractive GMC van" pictured on page 65 is actually owned by Star Music Productions of Hamilton, Ontario, Canada and was spotted in the parking lot of the Sheraton at last spring's DJ World Show in Niagara Falls.

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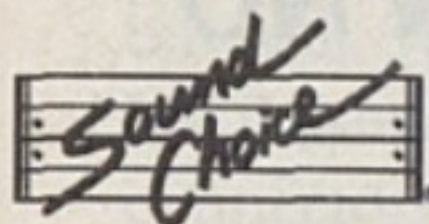
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FEMALE COUNTRY - Six Pack

(CDG multiplex)

#CD SC PKFC

The Greatest Man I Ever Knew	Reba McEntire	Rock Bottom	Wynonna Judd	Take Me As I Am	Faith Hill	My Night To Howl	Lorrie Morgan	I Want To Be A Cowboy's Sweetheart	LeAnn Rimes
She Thinks His Name Was John	Reba McEntire	Only Love	Wynonna Judd	Just About Now	Faith Hill	War Paint	Lorrie Morgan	You Can Sleep While I Drive	Trisha Yearwood
Is There Life Out There	Reba McEntire	Tell Me Why	Wynonna Judd	It Matters To Me	Faith Hill	One Way Ticket Because I Can	LeAnn Rimes	The Woman Before Me	Trisha Yearwood
Little Rock	Reba McEntire	I Saw The Light	Wynonna Judd	A Man's Home Is His Castle	Faith Hill	The Light In Your Eyes	LeAnn Rimes	Down On My Knees	Trisha Yearwood
Sunday Kind Of Love	Reba McEntire	Girls With Guitars	Wynonna Judd	Except For Monday	Lorrie Morgan	How Do I Live	LeAnn Rimes	How Do I Live (2)	Trisha Yearwood
For My Broken Heart	Reba McEntire	My Strongest Weakness	Wynonna Judd	Half Enough	Lorrie Morgan	Blue	LeAnn Rimes	On A Bus To St. Cloud	Trisha Yearwood
New Fool At An Old Game	Reba McEntire	Someone Else's Dream	Faith Hill	Heart Over Mind	Lorrie Morgan	Hurt Me	LeAnn Rimes	Believe Me Baby I Lied	Trisha Yearwood
Whoever's In New England	Reba McEntire	Let's Go To Vegas	Faith Hill	I Guess You Had To Be There	Lorrie Morgan	Unchained Melody	LeAnn Rimes	That's What I Like About You	Trisha Yearwood
She Is His Only Need	Wynonna Judd	Piece Of My Heart	Faith Hill	If You Came Back From Heaven	Lorrie Morgan	You Light Up My Life	LeAnn Rimes	Like We Never Had A Broken Heart	Trisha Yearwood
To Be Loved By You	Wynonna Judd	But I Will	Faith Hill	Standing Tall	Lorrie Morgan				

MALE COUNTRY - Six Pack

(CDG multiplex)

#CD SC PKMC

I Love The Way You Love Me	John Michael Montgomery	Chattahoochee	Alan Jackson	Shameless	Garth Brooks	All I Want Is A Life	Tim McGraw	Lord Have Mercy On The Workin' Man	Travis Tritt
Life's A Dance	John Michael Montgomery	Dallas	Alan Jackson	She's Every Woman	Garth Brooks	Not A Moment Too Soon	Tim McGraw	Rock My World Little Country Girl	Brooks/Dunn
Kick It Up	John Michael Montgomery	Someday	Alan Jackson	Standing Outside The Fire	Garth Brooks	Put Some Drive In Your Country	Travis Tritt	Boot Scootin' Boogie	Brooks/Dunn
I Swear	John Michael Montgomery	Livin' On Love	Alan Jackson	Ain't Going Down Til The Sun Comes Up	Garth Brooks	The Whiskey Ain't Workin'	Travis Tritt	How Long Gone	Brooks/Dunn
Beer And Bones	John Michael Montgomery	Love's Got A Hold On You	Alan Jackson	Can't Be Really Gone	Tim McGraw	Country Club	Travis Tritt	Neon Moon	Brooks/Dunn
Rope The Moon	John Michael Montgomery	She's Got The Rhythm	Alan Jackson	Don't Take The Girl	Tim McGraw	Anytime	Travis Tritt	My Maria	Brooks/Dunn
Be My Baby Tonight	John Michael Montgomery	The Beaches Of Cheyenne	Garth Brooks	Down On The Farm	Tim McGraw	TROUBLE	Travis Tritt	I Am That Man	Brooks/Dunn
Nickels And Dimes And Love	John Michael Montgomery	Callin' Baton Rouge	Garth Brooks	I Like It, I Love It	Tim McGraw	Help Me Hold On	Travis Tritt	A Man This Lonely	Brooks/Dunn
I'd Love You All Over Again	Alan Jackson	Papa Loved Mama	Garth Brooks	Indian Outlaw	Tim McGraw	Between An Old Memory And Me	Travis Tritt	She's Not The Cheatin' Kind	Brooks/Dunn
Don't Rock The Jukebox	Alan Jackson	The Change	Garth Brooks	Refried Dreams	Tim McGraw				

FEMALE POP - Six Pack

(CDG multiplex)

#CD SC PKFP

I Wanna Dance With Somebody	Whitney Houston	The Power Of Love	Celine Dion	Wonder	Natalie Merchant	Sweet Thing	Rufus/Chaka Khan	Nothing Broken But My Heart	Celine Dion
Saving All My Love For You	Whitney Houston	Take A Bow	Madonna	Spiderwebs	No Doubt	What's Love Got To Do With It	Tina Turner	You Were Meant For Me	Jewel
I Will Always Love You	Whitney Houston	Hero	Mariah Carey	All I Wanna Do	Sheryl Crow	Neither One Of Us	Gladys Knight/Pips	Near You Always	Jewel
Greatest Love Of All	Whitney Houston	All That She Wants	Ace Of Base	Can't Cry Anymore	Sheryl Crow	It's All Coming Back To Me Now	Celine Dion	Morning Song	Jewel
One Moment In Time	Whitney Houston	The Sweetest Days	Vanessa Williams	The First Time Ever I Saw Your Face	Roberta Flack	Love Can Move Mountains	Celine Dion	Don't	Jewel
All The Man That I Need	Whitney Houston	Come To My Window	Melissa Etheridge	Giving You The Best That I Got	Anita Baker	All By Myself	Celine Dion	I'm Sensitive	Jewel
Run To You	Whitney Houston	Your Little Secret	Melissa Etheridge	Lovin' You	Minnie Riperton	Tell Him	Barbra Streisand/Celine Dion	Foolish Games	Jewel
Where Do Broken Hearts Go	Whitney Houston	I'm The Only One	Melissa Etheridge	Get Here	Oleta Adams	Declaration Of Love	Celine Dion	Angel Standing By	Jewel
Something To Talk About	Bonnie Raitt	Don't Speak	No Doubt	If I Could	Regina Belle	The Power Of The Dream	Celine Dion	Who Will Save Your Soul	Jewel
Constant Craving	KD Lang	Carnival	Natalie Merchant						

PARTY SONG - Six Pack

(CDG multiplex)

#CD SC PKPS

In Heaven There Is No Beer	Clean Living	Hokey Pokey	Ray Anthony	Kiss	Prince	Old Time Rock-N-Roll	Bob Seger	Your Mama Don't Dance	Loggins/Messina
Funky Cold Medina	Tone Loc	Alley Cat	Lawrence Welk	Celebration	Kool/Gang	December, 1963 Oh, What A Night	Four Seasons	Electric Boogie Electric Slide	Marcia Griffith
Baby Got Back	Sir Mix A Lot	Bunny Hop	Ray Anthony	Bad To The Bone	George Thorogood	Rainy Day Women #12 & 35	Bob Dylan	Hot, Hot, Hot	Buster Poindexter
Wild Thing	Tone Loc	Limbo Rock	Chubby Checkers	Play That Funky Music	Wild Cherry	You're Sixteen	Ringo Starr	Y.M.C.A.	Village People
We Are Family	Sister Sledge	Loco-Motion	Little Eva	Copacabana At The Copa	Barry Manilow	My Sharona	Devo	Shout	Otis Day/Knights
Into The Groove	Madonna	Chicken Dance	Traditional	Don't Worry Be Happy	Bobby McFerrin	Whip It!	Knack	La Bamba	Los Lobos
Whoop! There It Is	Tag Team	Crazy Little Thing Called Love	Queen	Brown Eyed Girl	Van Morrison	Soul Man	Blues Brothers	Macarena	Los Del Rio
Takin' Care Of Business	Bachman Turner Overdrive	Born To Be Wild	Steppenwolf	Red Red Wine	UB40	Piano Man	Billy Joel	Cool Jerk	Capitols
Shake A Tail Feather	James/Bobby Purify	Bust A Move	Young MC	Crocodile Rock	Elton John	Unchain My Heart	Joe Cocker	Walk Like An Egyptian	Bangles
Beer Barrel Polka	Andrews Sisters	Love Train	O'Jays	Jay To The World	Three Dog Night				

CHRISTMAS - Eight Pack

(CDG multiplex)

#CD SC PKXM

The Twelve Days Of Christmas	Christmas	We Three Kings Of Orient Are	Christmas	Auld Lang Syne	Christmas	Please Come Home For Christmas	Eagles	Pretty Paper	Willie Nelson
Oh, Christmas Tree	Christmas	God Rest Ye Merry Gentlemen	Christmas	Sleigh Ride	Johnny Mathis	Have Yourself A Merry Little Christmas	Perry Como	Thank God For Kids	Oak Ridge Boys
Deck The Halls	Christmas	Angels We Have Heard On High	Christmas	Silver Bells	Christmas	Merry Christmas Darling	Carpenters	If We Make It Through December	Merle Haggard
Silent Night	Christmas	It's Beginning To Look A Lot Like Christmas	Christmas	Winter Wonderland	Christmas	White Christmas	Bing Crosby	Grandma Got Run Over By A Reindeer	Elmo/Patsy
Away In The Manger	Christmas	Rudolph The Red Nosed Reindeer	Gene Autrey	Here Comes Santa Claus	Christmas	Blue Christmas	Elvis Presley	Good Christian Friends Rejoice	Christmas
Oh Come All Ye Faithful	Christmas	Jolly Old St. Nicholas	Christmas	We Wish You A Merry Christmas	Christmas	Feliz Navidad	Jose Feliciano	Let There Be Peace On Earth	Christmas
Go Tell It On The Mountain	Christmas	Frosty The Snowman	Christmas	All I Want For Christmas Is You	Mariah Carey	The Christmas Song	Nat King Cole	Go Tell It On The Mountain (2)	Christmas
Oh Come Oh Come Emmanuel	Christmas	Jingle Bells	Christmas	Do They Know It's Christmas	Band Aid	A Holly Jolly Christmas	Burl Ives	Joy To The World	Christmas
Hark! The Herald Angels Sing	Christmas	Santa Claus Is Coming To Town	Christmas	Happy Xmas War Is Over	John Lennon	I'll Be Home For Christmas	Christina	The First Noel	Christmas
It Came Upon A Midnight Clear	Christmas	I Saw Mommy Kissing Santa Claus	Christmas	Little Saint Nick	Beach Boys	Rockin' Around The Christmas Tree	Bobby Lee	Do You Hear What I Hear	Christmas
I Wonder As I Wander	Christmas	All I Want For Christmas	Madonna	Santa Baby	Elton John	Santa Look A Lot Like Daddy	Buck Owens	O Little Town Of Bethlehem	Christmas
O Holy Night	Christmas	Let It Snow Let It Snow Let It Snow	Christmas	Step Into Christmas	Elton John	Christmas In Dixie	Alabama	Angels From The Realms Of Glory	Christmas
What Child Is This	Christmas	Up On The House Top	Eddie Arnold	Same Old Lang Syne	Dan Fogelberg	With Bells On	Kenny Rogers/Dolly Parton		

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Think back. Can you remember your elementary school days when you got to go to the music room and, if you were lucky, drive some well-meaning music teacher crazy by banging on little drums and clanging triangles, all for the sake of learning what a steady beat was? If you were especially fortunate, you had actual instruments to play, like out-of-tune autoharps or tiny nasal-sounding electric keyboards.

Fast forward to today. Your youthful discovery of music has grown into the full or part-time endeavor of playing recorded music for people to dance to—in other words, you're

a Mobile DJ. How would you like to get back in touch with that inner musical

child of yours, the one who enjoys making his or her own melody and harmony? You say you don't have time to learn an instrument at this point of your life? Enter the Q Chord from Suzuki.

The Q Chord combines the ease of strumming an autoharp with up-to-the-minute synthesizer technology to give you an instantly accessible creative musical experience. This neat-sounding and -looking instrument provides an alternative to the piano keyboard interface found on most synthesizers. It also contains many of the features available on the typical consumer keyboard. These elements are put together in

a form that will actually have you performing music straight out of the box.

Although its full name is Q Chord Digital SoundCard Guitar, as mentioned above, it is actually more like an electronic autoharp. A panel of buttons labeled with chords and a "strumplate" (a touch-sensitive membrane) are your main ways of getting sound out of this device. The chord buttons also double as single melody note buttons used to play along with optional Q Card song cartridges (more on those later). An overlay is provided to help you find the right notes.

You'll immediately hear some lush sounds by pressing the clearly marked "EZ Play" button. Pressing a chord button produces a string accompaniment sound, while touching the strumplate triggers another sound, such as guitar or piano. To access different sounds all you have to do is press the strumplate's select button multiple times. To enhance the sound, vibrato, reverb, and a pitchbend wheel are also included.

There is also a rhythm section, which supplies beats in various musical styles to suit different songs. I found only one major drawback in this area: In order to eliminate the percussion track you either have to push a combination of selector buttons or turn its volume down to zero. The latter choice doesn't eliminate rhythmic accompaniment chords that play along with the drum sounds. I would have included a single button to stop or start all rhythm functions at will, like you'll find on most keyboards with a rhythm section. This is not a big deal, just a small annoyance. You have control over volume in each section, so you can balance the musical elements for a pleasing performance.

As far as the Q Chord's sounds go, they are



BY DAN WALSH

typical of consumer level keyboards. There are some full-sounding string, voice, synth, and organ sounds, as well as some guitar, brass, and woodwind sounds that only vaguely resemble their names. One fun selection is "Sound FX," which is layered with flowing water, a dog bark, and, believe it or not, a gunshot (an attempt at cross-cultural humor?). The reverb helps everything sound better, even through the Q Chord's small onboard speaker.

You can hook the Q Chord up to your sound system by way of a quarter-inch combination headphone/stereo line-out jack. This is found on the back panel, which also houses MIDI (Musical Instrument Digital Interface) in and out connectors. MIDI is your gateway to further creativity. With the proper cable, it allows your instrument to communicate digitally with other similarly equipped devices. If you own a sampler or sequencer you're probably familiar with this interface. The Q Chord's MIDI out lets you trigger sounds on other keyboards, samplers, synthesizer modules, etc., while MIDI in turns the Q Chord into an expander module with its voices being triggered externally, by a sequencer, for example.

The Q Chord is also equipped to work with optional plug-in song and style cartridges. Each Q Card contains eight to 12 songs that you can play along with, in categories like pop, country, standards, Beatles, holiday, and children's songs. Style cartridges expand your available selection of

rhythmic accompaniments. These cartridges are available separately from Suzuki dealers.

Is the Q Chord just a toy or can you actually use this unit to spice up your DJ performances? The answer is yes and yes. Your kids are guaranteed to enjoy the Q Chord for hours at a time, just like a certain *Mobile Beat* editor who admits that he sat out on his deck and serenaded the flora and fauna behind his house the day he brought the Q Chord home. Another *Mobile Beat* employee managed to plunk out an accompaniment to "Happy Birthday" at a recent office celebration. So, yes, the Q Chord can provide a pleasant and relaxing diversion or it can be used more practically. This could be just the thing to add to your repertoire as you lead your audience in singing "The Bride Cuts the Cake," or other party sing-along favorites. You could also use it to remotely trigger samples and sound effects via the Q Chord's MIDI output. Finally, if you don't play guitar or piano, but you enjoy singing and composing melodies, this instrument could help you get those song ideas out of your head to share with the world.

Sometimes you just want to have fun. The Q Chord from Suzuki is one more way to add musical fun to your bag of entertainment tricks.

Suggested retail price for the Q Chord Digital SoundCard Guitar is \$199. Optional cartridges are \$19.95 each. For more information, contact Suzuki at (800) 854-1594 or www.qchord.com.

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simplify matters, Music Maestro has released Club Pack 2000, featuring 200 of the most popular karaoke songs on 10 discs. As a bonus, there's also a disc with 15 No. 1 songs from the past year. The set comes in a convenient wallet with an alphabetical songbook. The songs range from pop, rock, and country to oldies and standards. MSRP is \$299. For

information, call Music Maestro at (800) 543-7664 or visit their Web site at [tp://www.musicmaestro.com](http://www.musicmaestro.com) www.musicmaestro.com.

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Party Tyme CDGs include 16 No. 1 hit songs on each CD. Party Tyme currently has 20 discs to choose from, including the three volumes of dance remixes. The list price for each disc is \$19.98.

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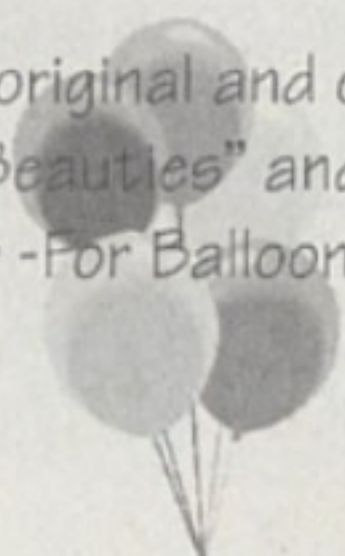
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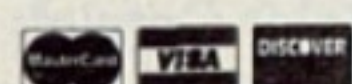
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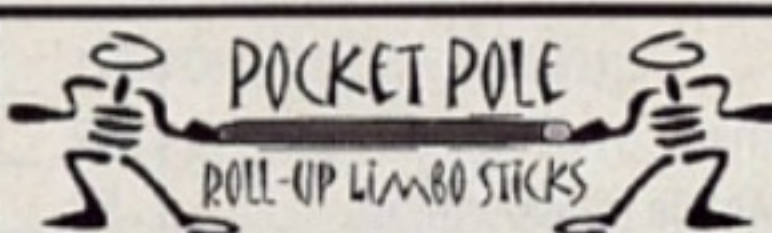
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18. I Think We Did A Fabulous Job

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19. Sweet Sixteen Song (Father and Daughter)

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10. Here Today In Spirit (Memory Candle)
11. Steppin' In (Step-Mother or Step-Father)
12. Hey Little Brother (Younger Brother)
13. Hey Little Sister (Younger Sister)
14. You Made It Easy - Brother (Older Brother)
15. You Made It Easy - Sister (Older Sister)
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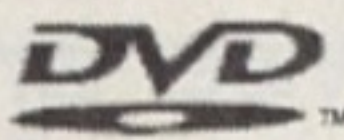
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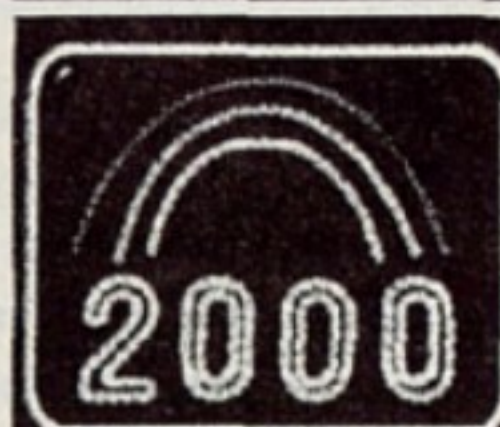
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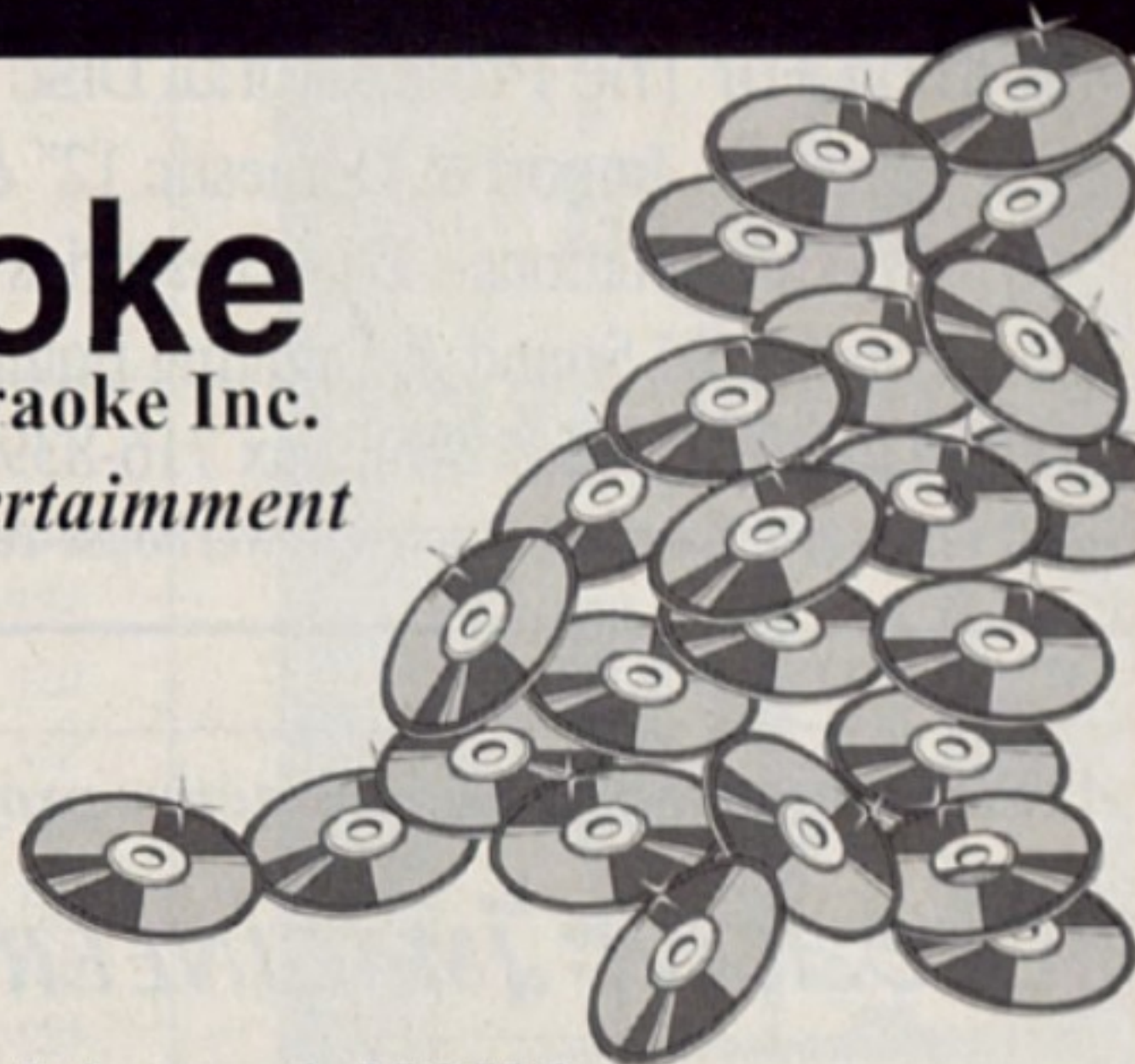
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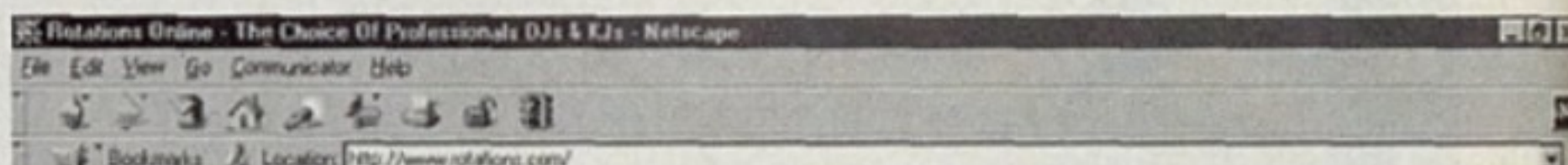
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1	WHITNEY HOUSTON	My Love Is Your Love (Remix)	Arista	127
2	BASEMENT JAXX	Red Alert	Astralwerks	126
3	JENNIFER LOPEZ	Waiting For Tonight (Remix)	Work	126/134
4	AMBER	Sexual (Li Da Di) / Remix	Tommy Boy	120
5	LOU BEGA	Mambo No. 5 (Remix)	RCA	132
6	MARIAH CAREY	Heartbreaker (Remix)	Columbia	125
7	DONNA SUMMER	Love Is The Healer (Remix)	Epic	132
8	YAZ	Don't Go 99	Kinetic / Reprise / Mute	130
9	CHER	All or Nothing (Remix)	Reprise	134
10	LOONA	Bailando	Twisted	125
11	EVERYTHING BUT THE GIRL	Five Fathoms (Remix)	Atlantic	128
12	ATB	9PM (Till I Come) / Remix	Radikal	134
13	ENRIQUE IGLESIAS	Bailamos (Remix)	Interscope	126
14	JOHNNY VICIOUS	Moments	Groovilicious	134
15	CHRISTINA AGUILERA	Genie In A Bottle	RCA	124
16	MARC ANTHONY	I Need To Know (Remix)	Columbia	130
17	JENNIFER HOLIDAY	A Woman's Got The Power (Remix)	Universal	130
18	ARMAND VAN HELDEN	Entra Mi Casa	Armed	129
19	BASEMENT JAXX	Rendezvous	Astralwerks	124
20	MOBY	Bodyrock	V2	126
21	HANNAH JONES	Was That All It Was (Remix)	Nervous	129
22	NINE INCH NAILS	Day The World Went Away	Nothing	---
23	PET SHOP BOYS	New York City Boy	Sire	130
24	DONNA SUMMER	I Will Go With You (Remix)	Epic	129
25	SOUL SEARCHER	Can't Get Enough	Twisted	126
26	CE CE PENNISTON	He Loves Me 2	Silk Entertainment	123
27	REINA	Anything For Love	Groovilicious	127
28	VICKY SUE ROBINSON	Move On (Remix)	Groovilicious	135
29	PLANET PERFECTO f/ GRACE	Not Over Yet 99 (Remix)	Perfecto	135
30	JAMIROQUAI	Supersonic	Work	125
31	TAYLOR DAYNE	Naked Without You (Remix)	River North	127
32	MISS JANE	It's A Fine Day	Rampage	132
33	SM-TRAX	Got The Groove (Remix)	Groovilicious	135
34	DESTINY'S CHILD	Bug A Boo	Columbia	124
35	SUGAR BABIES	Encore	Tommy Boy Silver	134
36	BARBARA DOUST	I Found Someone	Logic	133
37	A VERY GOOD FRIEND	Just Around	Groovilicious	124
38	JS-16	Stomp To My Beat	Playland	135
39	KEVIN AVIANCE	Rhythm Is My Bitch	Wave	127
40	ONDAR	Tuva Groove	F111	134
41	CANDIDO	Jingo (Remix)	Salsoul	129
42	VENGABOYS	Boom Boom Boom Boom	Groovilicious	138
43	POCKETSIZE	Walking (Remix)	Atlantic	130
44	BOOMTANG BOYS	Squeeze Toy	Virgin	136
45	KIM ENGLISH	Unspeakable Joy	Nervous	126
46	HYPERTROPHY	Pullover	Tommy Boy	135
47	JJ	Fame	Waako	129
48	LOVE INC.	Your A Superstar	Logic	131
49	PLASMIC HONEY	Gotta Have Love	Jellybean	135
50	MINISTERS DE LA FUNK	Believe (Remix)	Subliminal	125

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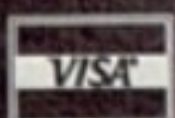


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BY MIKE STARNES

I was hired to DJ a wedding for a middle-aged, previously wed couple. Both were lawyers who practiced law in an upscale section of town. They appeared to be very sophisticated, and I pictured this event to be very posh and poised.

It was to be quite a large event, held in the groom's backyard. When the day arrived, I was relieved to see that the weather was going to cooperate. The setting for the reception was breathtaking. Picture a two-acre spread with a giant pool, gazebo, waterfall, trees, and a seven-bedroom, 5,000 square-foot home.

I was set up with my back to the house, facing the pool. The pictures at the church took just long enough for the guests to visit the bar two or three times prior to the couple's arrival. The bride and groom arrived looking exquisite—the groom in his tuxedo and the bride in an antique, high-necked, full-length gown covered in what appeared to be pearls. I heard one of the bridesmaids mention it was valued at more than eight grand.

Less than thirty minutes after the bride and groom's grand entrance, it became obvious to me that this was not going to be such a dull time after all. As I began covering the requests for more dance music, the tempo of the crowd turned from the mild side to the wild side. As there was no dancefloor, everyone just sort of found a patch of real estate around the pool. As I scanned the crowd, I couldn't help notice the best man, who looked like a fullback for the Cowboys, gyrating out of control in the center of the crowd. Then, Bam!

He slammed right into the bride, tossing her (and her pricey gown) into the pool. As the only sober one in the vicinity, I ran to her rescue, figuring she would sink like a rock in a dress that probably weighed 100 pounds wet.

To my surprise, however, she was not the least bit upset, nor did she need my help. In fact, as she lifted herself out of the water, she was remarkably calm and actually rather amused. I walked her back to my console and handed her a towel (I always carry one when I'm playing outdoors). She dried her face, brushed back her hair with her hands, and thanked me with a smile.

Fully expecting her to go inside to change, I was more than a bit taken aback when she asked for my assistance in unbuttoning her dress. She then removed the dress, placing it over the exhaust of the central air conditioning unit. She turned (still smiling) to face me in an exquisite outfit that consisted of simply a white one-piece boustier, a garter belt, and spiked heels. "Do you like it?" she asked. I was speechless.

She then walked out to the edge of the pool, placed a spiked heel in the lower lumbar of the best man and, before he knew what was happening, gave him a mule kick that sent him right into the pool.

Two hours and several bottles of champagne later everyone was in the pool in

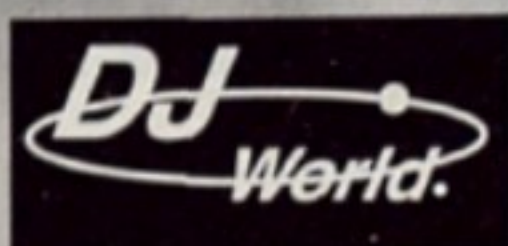
dresses, suits, or birthday

suits. They asked me to join in but... the show must go on, so I restrained my voyeuristic tendencies. I continued to play music until the party was over (with two extra hours, a fat tip, and a kiss on the cheek from the bride). Ya just never know!



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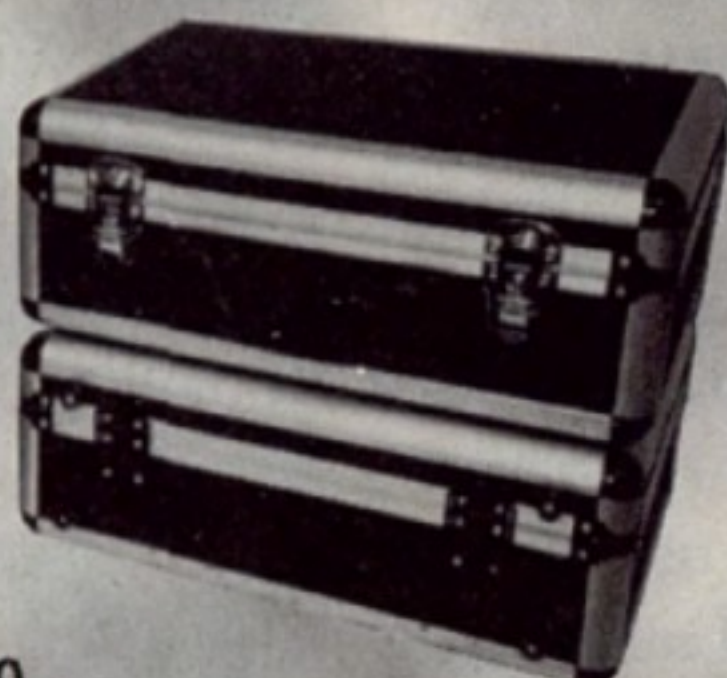
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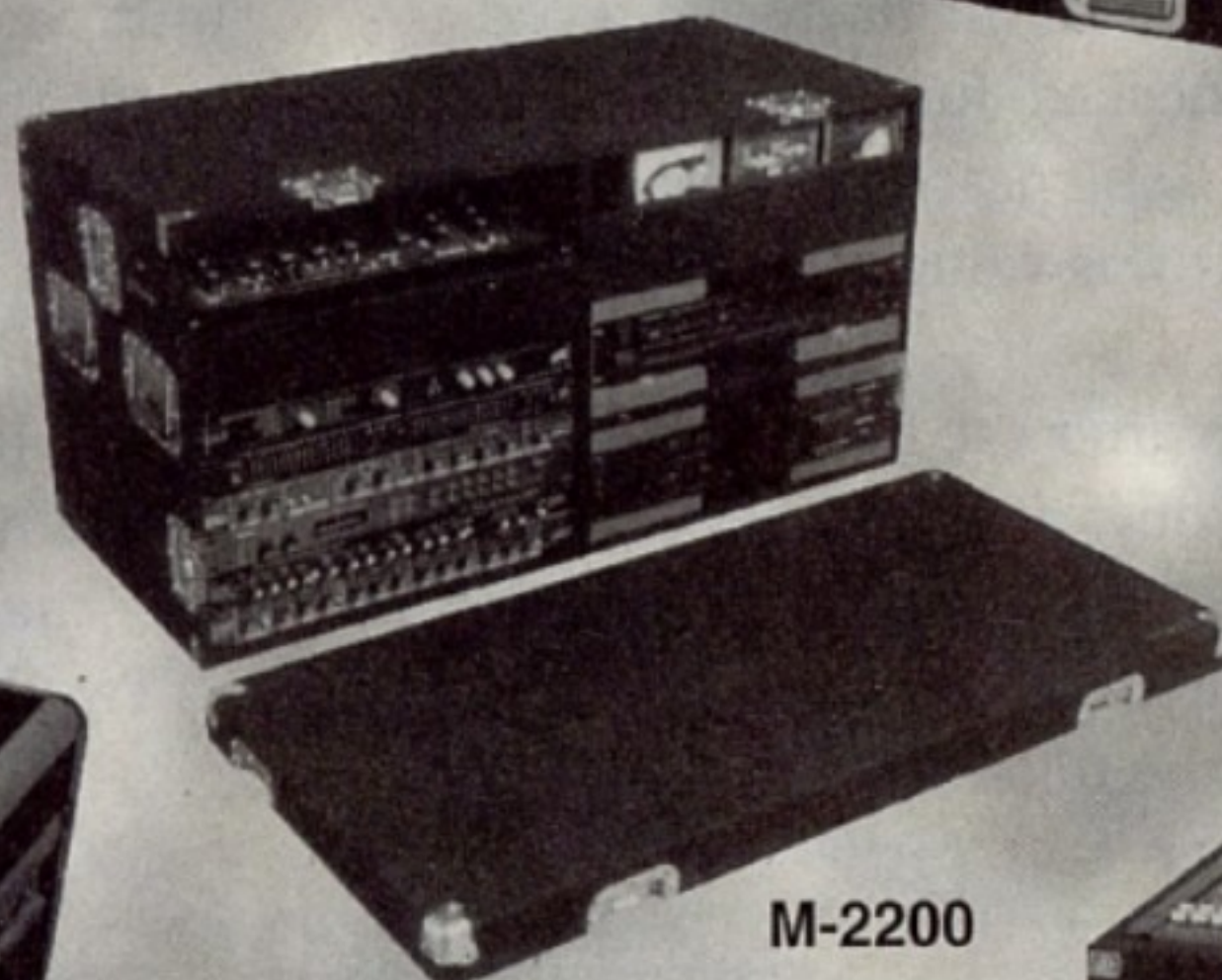
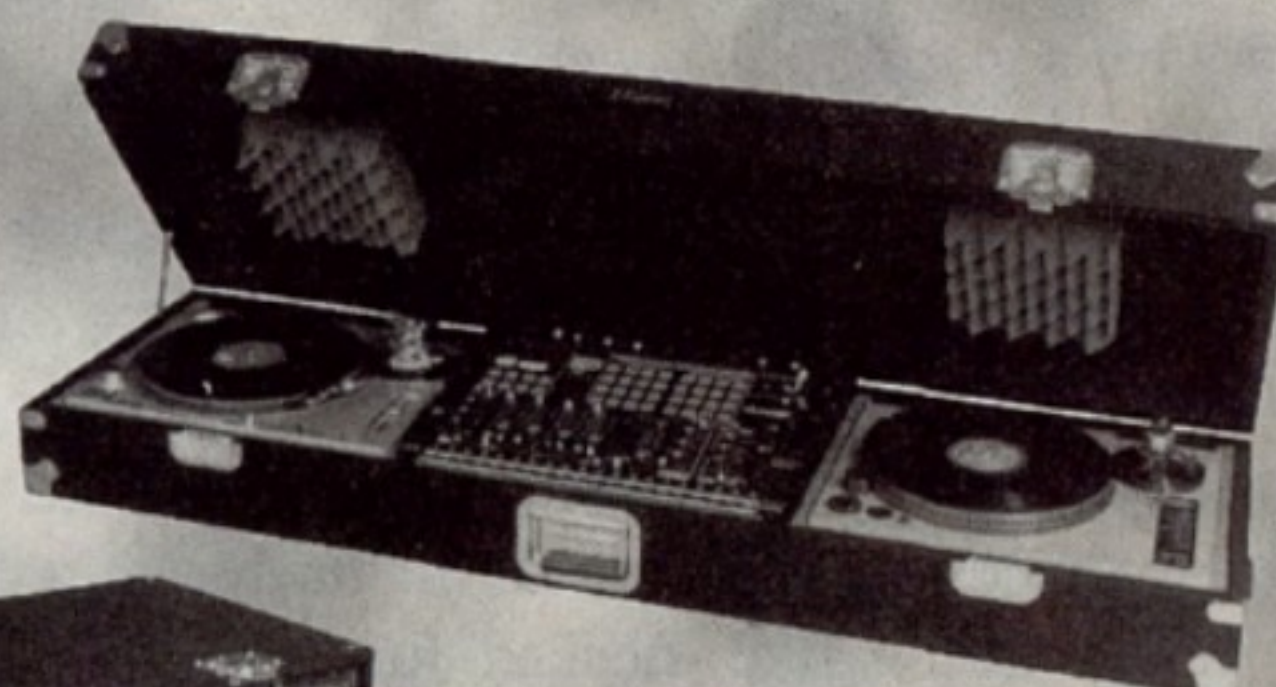
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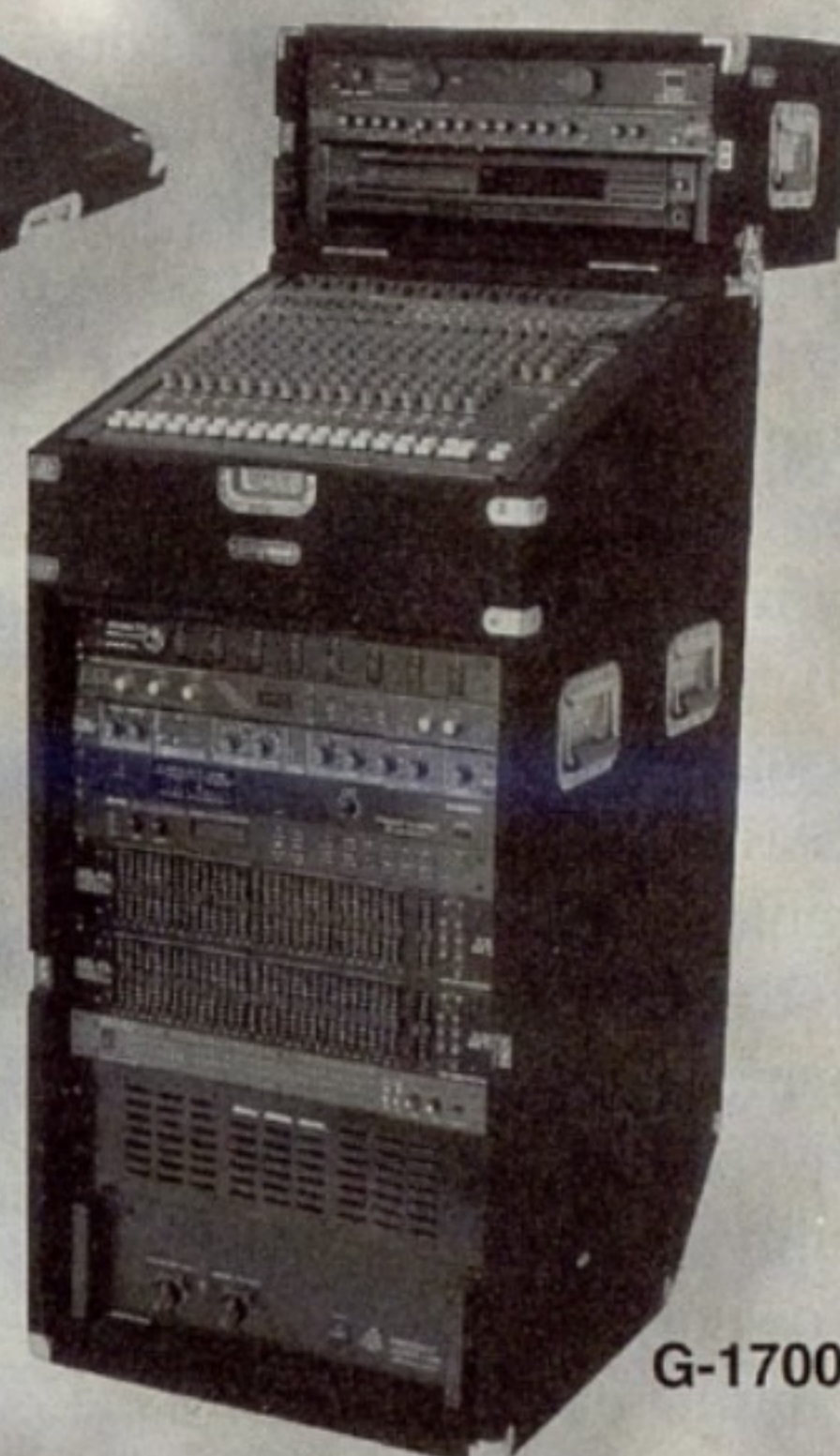
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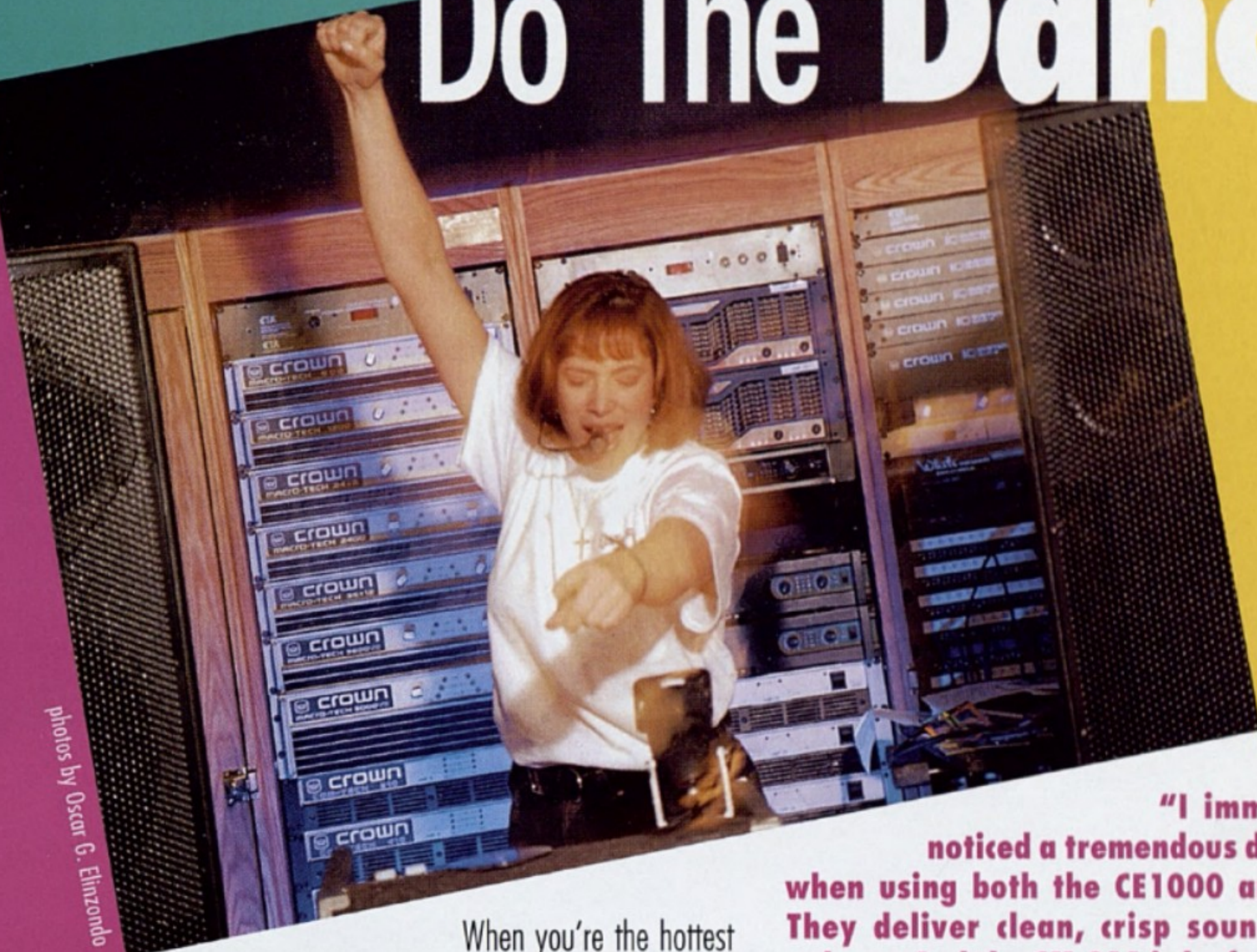
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photos by Oscar G. Elizondo



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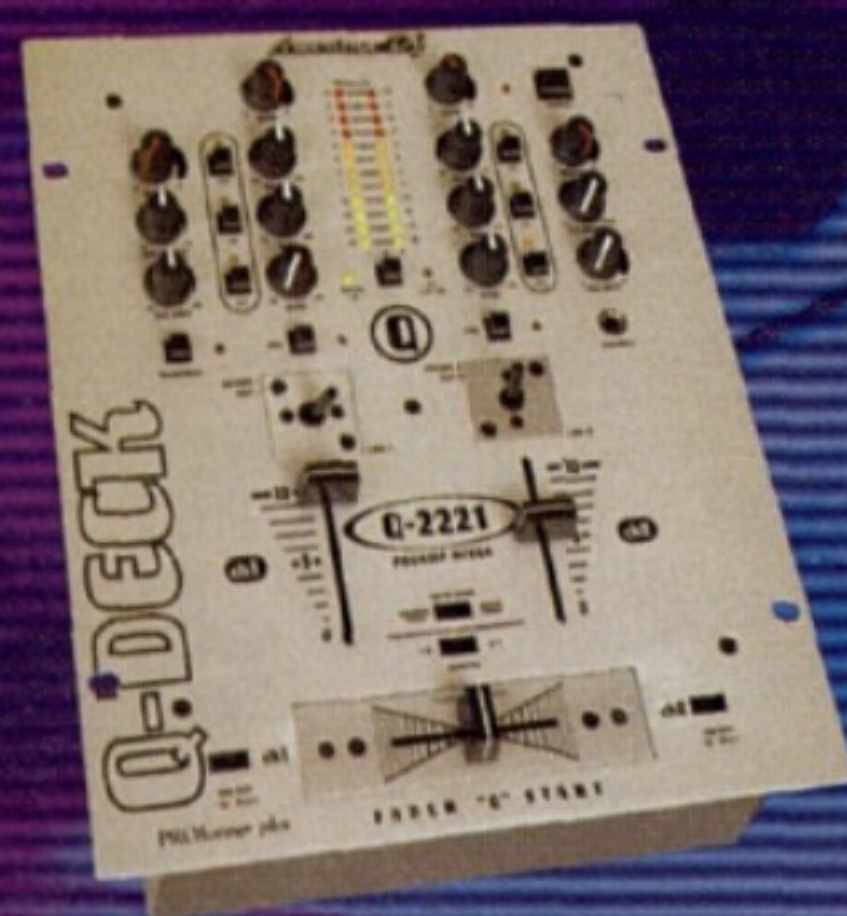
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